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GROUP TEST

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The **British**

Two photojournalists take a sideways look at **English** and **Scottish** culture



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COVER PICTURE © MARK BAUER

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I HAVE always been drawn to the new and unfamiliar, whether it's looking at a restaurant menu or taking photographs, which is why

travel is my favourite photographic genre. I'm at my most inspired when I'm immersed in different cultures. At home I often struggle to see the photo opportunities in the things that are in front of me every day, so I'm a great admirer of those who can.

Patrick Ward may be less well known than the likes of Martin Parr and Tony Ray-Jones, but he shares the same ability to see the English as an alien sociologist might. We can all take the odd photo that highlights the absurdities and idiosyncrasies of our culture, but to do so repeatedly, as Ward does, requires a particularly well-tuned radar. This week's feature on his work only scratches the surface – if you enjoy it, I highly recommend his book. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© MUHAMMAD AL-QATAM

Blast of Colours by Muhammad Al-Qatam

Nikon D810, 105mm, 1/250sec
at f/13, ISO 64, flash

'I had the idea for this image after watching a commercial shot in super slow motion,' says Muhammad. 'I thought that I could do the same thing using a very short flash duration to freeze the paint drops. I fixed a black plastic bag onto a speaker, creating a diaphragm that vibrates when the speaker is turned on. I placed a few drops of water-based paint in the middle of the diaphragm. I then positioned two flashguns on each side, slightly angled forward, with the camera placed in the middle on a tripod. The flashes were placed in manual mode with a flash power of 1/128 to give a flash duration of 1/38,500sec. Since I don't have a sound trigger for the camera, it was a trial-and-error technique to achieve the perfect sync to capture the paint jumping at the exact moment.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© CECIL BEATON, COURTESY OF THE CECIL BEATON STUDIO ARCHIVE AT SOHREY'S

Rescue mission

Images by Cecil Beaton and Steve McCurry helped raise thousands for the International Rescue Committee (IRC). The 28-lot auction also featured a photo of Kate Moss by Corinne Day that was signed by the model. The sale raised £50,000, which the UK Government has pledged to match, raising the total to £100,000. The sale was organised by the *Financial Times* newspaper.

Sony A-mount plan

Sony plans to revamp its 24-70mm f/2.8 SSM II and 16-35mm f/2.8 SSM II A-mount lenses, to offer faster AF and a nano AR coating designed to cut image flare and ghosting. Sony has also updated firmware for the A-mount Alpha 77 II, to make the camera 2.5x faster in low light.



DxO update

The Canon EOS 7D Mark II and iPhone 6 are among devices now compatible with DxO image-enhancement software. DxO says its OpticsPro v10.1 also improves compatibility with Lightroom and other third-party software. For details visit www.dxo.com.



Fake batteries

The dangers of fake camera batteries were highlighted on the BBC. *Fake Britain* followed the recovery of bogus Canon, Olympus and Sony Cyber-shot batteries. The show can be seen on iPlayer until early January.

Rent from Jessops

Cameras and lenses are now available to hire from Jessops. The daily hire charge for a Canon EOS 5D Mark III, for example, is £114. For details visit www.jessops.com.



© KEVIN FRAYER/GETTY IMAGES

WEEKEND PROJECT

Disused Underground

It's hard to believe that right in the centre of London there are a host of disused Underground stations. Usually sealed off to the public, the London Transport Museum is opening up Aldwych from 22 January-15 February, providing a rare chance for us to peer into one on London's disused stations.

Originally called the Strand, Aldwych was used as an air-raid shelter during the Blitz before falling into disuse after the Second World War. It is now used for training and filming - *Atonement* and *V for Vendetta* have both been filmed there. Led by an expert guide, tickets are £25 per person and need to be booked in advance from ltmuseum.co.uk. Please note that entrance to the platform is via 160 stairs and there is no working lift.

1 You're not going to be able to take a tripod with you, so you'll want to confidently shoot at slow shutter speeds. A fast lens is desirable to provide extra flexibility and avoid using high sensitivities.

2 Look out for details – peeling paint, old signs and various other bits dotted round the station offer plenty of potential for shallow depth of field close-up shots that tell a story of its past.

BIG picture

Heavy pollution and smog blanket the city of Beijing in China

◀ This image, which looks like it could have come from a near-future dystopian science-fiction film, was taken by reportage photographer Kevin Frayer. A Chinese man wears a mask as he waits to cross the road near the CCTV headquarters during heavy smog in Beijing, China. During a summit in Beijing in November last year, United States president Barack Obama and China's president Xi Jinping agreed that they must act fast and formulate a vital plan to limit carbon emissions by their countries. Studies and analyses have shown that both the United States and China are the world's two biggest polluters.

Words & numbers

The picture is not made by the photographer, the picture is more good or less good in function of the relationship that you have with the people you photograph

Sebastião Salgado

Brazilian social documentary photographer and photojournalist (b1944)

£141,462

Amount raised in auction of Leica III used by Yevgeny Khaldei to take his iconic image 'Raising a Flag over the Reichstag', which marked the Allied victory over Nazi Germany in the Second World War



3 The empty tunnels and passages between platforms offer the opportunity to shoot atmospheric and moody images. Try to position someone in the frame to add a sense of mystery to the shot.

4 While you can't set up a professional shoot in the station, it's a perfect location for a retro fashion or portrait shoot, so if you have a willing subject take them down there as well for some unique portraits.




Aldwych Underground station was originally called Strand when it opened in 1907

© CALLUM MCINERNEY-RELEY



A sign on the left of this communication trench warns 'Keep Down'. The gas blanket at the entrance has been lifted up here

War photographs hailed 'discovery of the century'

 PREVIOUSLY unseen images of First World War soldiers on the front line, captured from locations where unofficial photography was reportedly illegal, have gone on display for the first time.

The historic shots were taken by Lance Corporal Hackney, from the 36th Ulster Division, who set off for the Western Front on 3 October 1915.

Many of his pictures depict soldiers crossing the sea to war and relaxing with friends and comrades – contrasting with life in the trenches.

Amanda Moreno, of the Museums of the Royal Irish Regiment, said: 'As a collection of photographs of the First World War, they are totally exceptional.'

Franky Bostyn from the Belgian Ministry of Defence, said: 'I think the World War I photographic discovery of the century

has been made.'

Moreno added: 'In terms of what they tell us about the First World War... I've never seen anything like them before. I don't suppose I ever will again.'

Captured on the battlegrounds of France and Belgium, Hackney's photos document his own ethical and spiritual journey and the profound effect war had on him.

Hackney was born in Belfast in 1888. His experiences transformed him from 'fighter to pacifist', according to the makers of a recently screened documentary about him, called *The Man Who Shot The Great War*.

Before his death in 1977, Hackney donated the collection of photographs to the Ulster Museum, where they are now on permanent display.

Historians have used Hackney's diaries to bring his story and images to life.



Soldiers lie on the deck of a boat bound for France



Lining up for a kit inspection at Randalstown hut



Drone safety fears grow

 CONCERN about the safety of drones has increased, as a report reveals that a 'suspected model aircraft' flew just 20ft from a passenger jet at Heathrow Airport.

An official report revealed, that, alarmingly, an 'unidentified model helicopter' came within '20ft' of the wing of an A320 passenger plane as it came into land on 22 July 2014 at 2.16pm.

The A320 pilot reported that a small black object was seen to the left of the aircraft, about 20ft over the wing, as the plane came into land at a height of 700ft.

'It appeared to be a small radio-controlled helicopter,' stated the Airprox report.

'The object did not strike his aircraft and he made a normal landing, but it was a distraction during a critical phase of flight.'



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Briton wins TPOTY

BRITISH photographer Philip Lee Harvey has won the Travel Photographer of the Year 2014 title.

Harvey will receive an overall prize of £2,500 as well as the title of Travel Photographer of the Year (TPOTY) 2014, for portfolios depicting the rock-hewn churches of Lalibela in Ethiopia, and the Himba of Namibia.

The Young Travel Photographer of the Year 2014 title was awarded to 17-year-old Samuel Fisch from the USA, for his portfolio of images taken in Burano, Italy. Fisch is the first person to receive this honour twice, having also won back in 2012.

The New Talent category was won by Italian amateur Massimiliano Fabrizi for pictures of Cuba.

The competition also had an HD Video award, won by British photographer Rufus Blackwell, for a time-lapse film comprising more than 80,000 images, of Kumbh Mela, a mass Hindu pilgrimage of faith.

Prizes were also awarded for portfolios

Philip Lee Harvey won the 2014 title, plus a £2,500 prize



© PHILIP LEE HARVEY

submitted in various individual categories, including Tribes, Spirit of Adventure, and Earth, Air, Fire, Water.

These were won respectively by Malaysian dental specialist Nick Ng Yeow Kee, Polish photographer Piotr

Trybalski, and Dutch photographer Marsel van Oosten.

Winning images from TPOTY 2014 will be exhibited at London's Royal Geographical Society, Kensington Gore, from 24 July 2015.

Visit www.tpoty.com.

Amateur beats pros to land RHS title

AMATEUR photographer Alain Jouno has beaten a host of professional rivals to win the RHS Photographer of the Year 2014, scooping the £2,000 top prize.

Alain described the win as a 'great honour'. He added: 'It's hard to believe I have won, because I am only a modest amateur photographer. I entered the competition to share the beauty of the Botanical Park of Haute Bretagne [in Brittany]. I took the image [right] one evening as the mist was rising and the sky was lit by the setting sun.'

Commenting on the Frenchman's winning shot, Chris Young, editor of *The Garden* magazine, and one of the judges, said: 'Alain's brilliant image is more than the sum of its parts. The serendipity of the sunset, the abstract sculptural forms,

the dogs drinking the water and the mist beyond create an incredibly evocative image... This is a well-composed photograph that truly reflects a moment in a garden's time.'

The RHS Young Photographer of the Year 2014 award went to 17-year-old Catherine Sim from Glasgow.



© ALAIN JOUNO

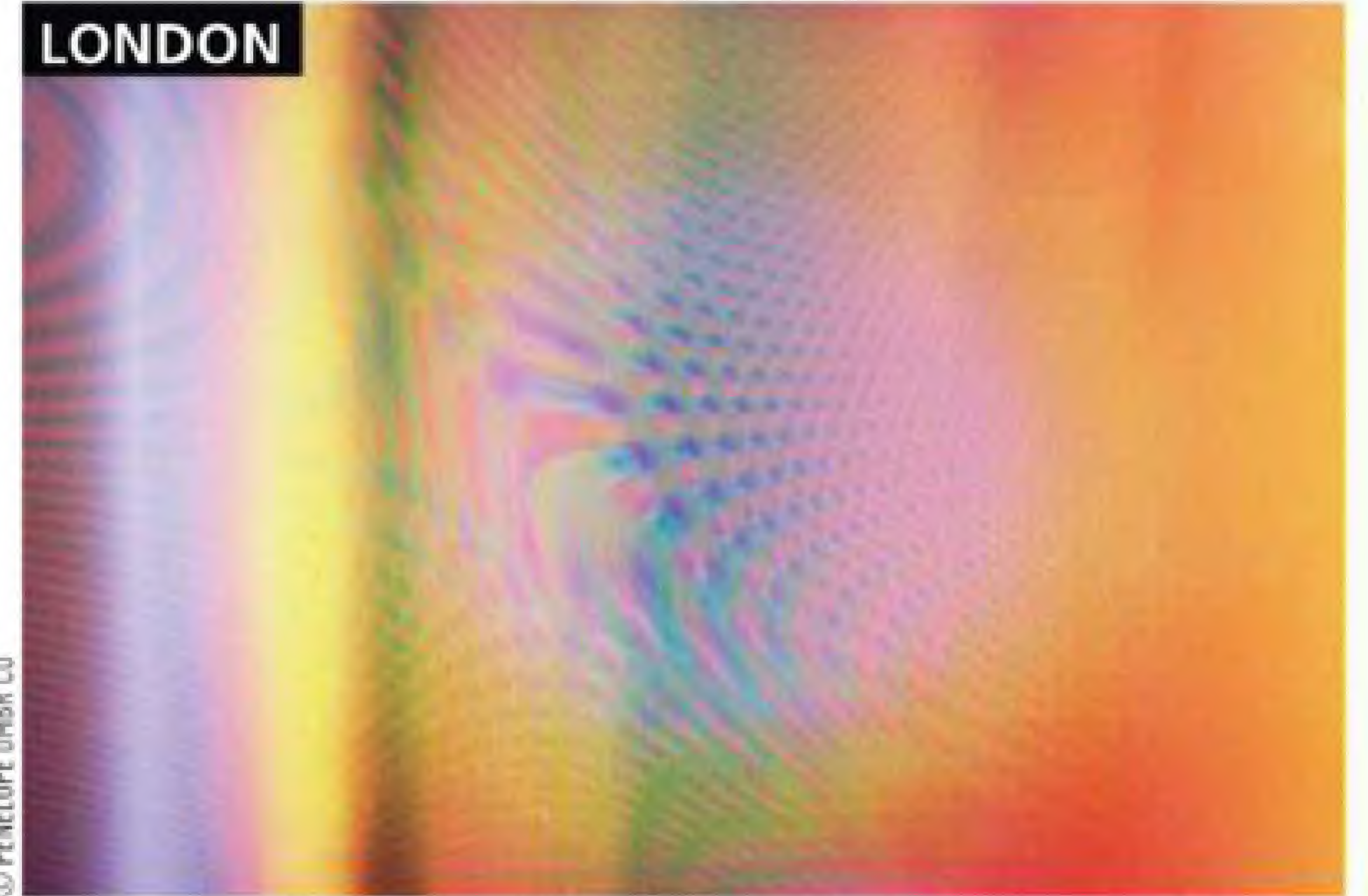
'I am a modest amateur,' said the winner

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON

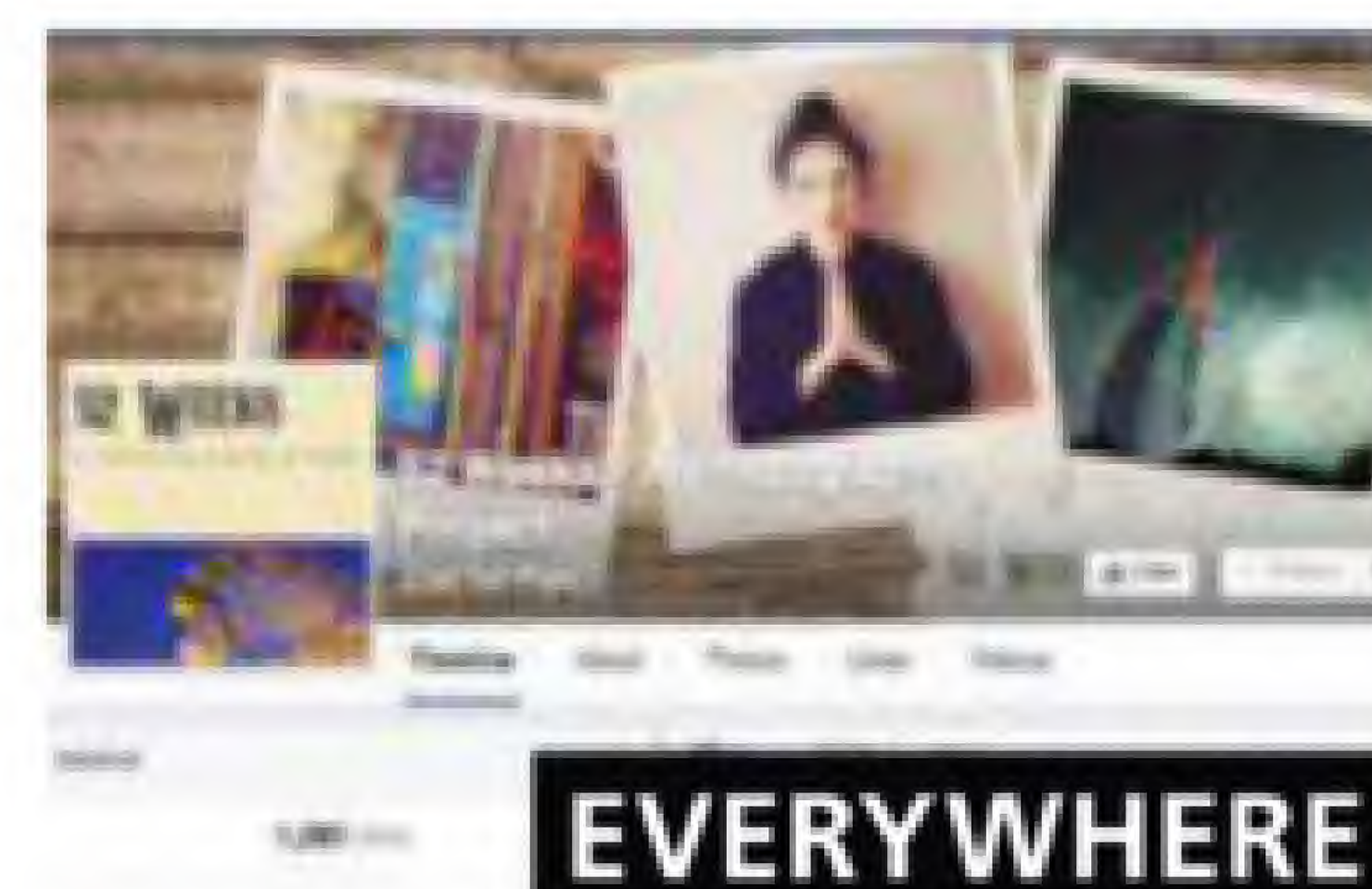


© PENELOPE UMBRICO

Penelope Umbrico: Sun/Screen

New York artist Penelope Umbrico interrogates the enduring popularity of the sunset in contemporary photography, using surreal composites made up from thousands of re-photographed images of the sun, shot with an iPhone. Layered and rather meta, it's worth catching.

Until 3 February. www.thephotographersgallery.org.uk



EVERYWHERE



© MICHAEL NICK NICHOLS

Photo commitment Enter WPOTY 2015

Why not make a commitment to take more photos in 2015? The 365 Project and 52 Project communities encourage regular photo-taking – daily and weekly, respectively. Sign up and make 2015 a more productive year for your photography.

www.365project.org. www.facebook.com/52weeksproject

Yes, it may seem as if the winners of the 2014 competition were only announced yesterday, but the wheels keep turning and WPOTY is gearing up for another round. You have a few weeks left before the closing date, so make them count.

Until 26 February. www.nhm.ac.uk/visit-us/wpy/index.html



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LONDON

Drawn by Light (RPS)

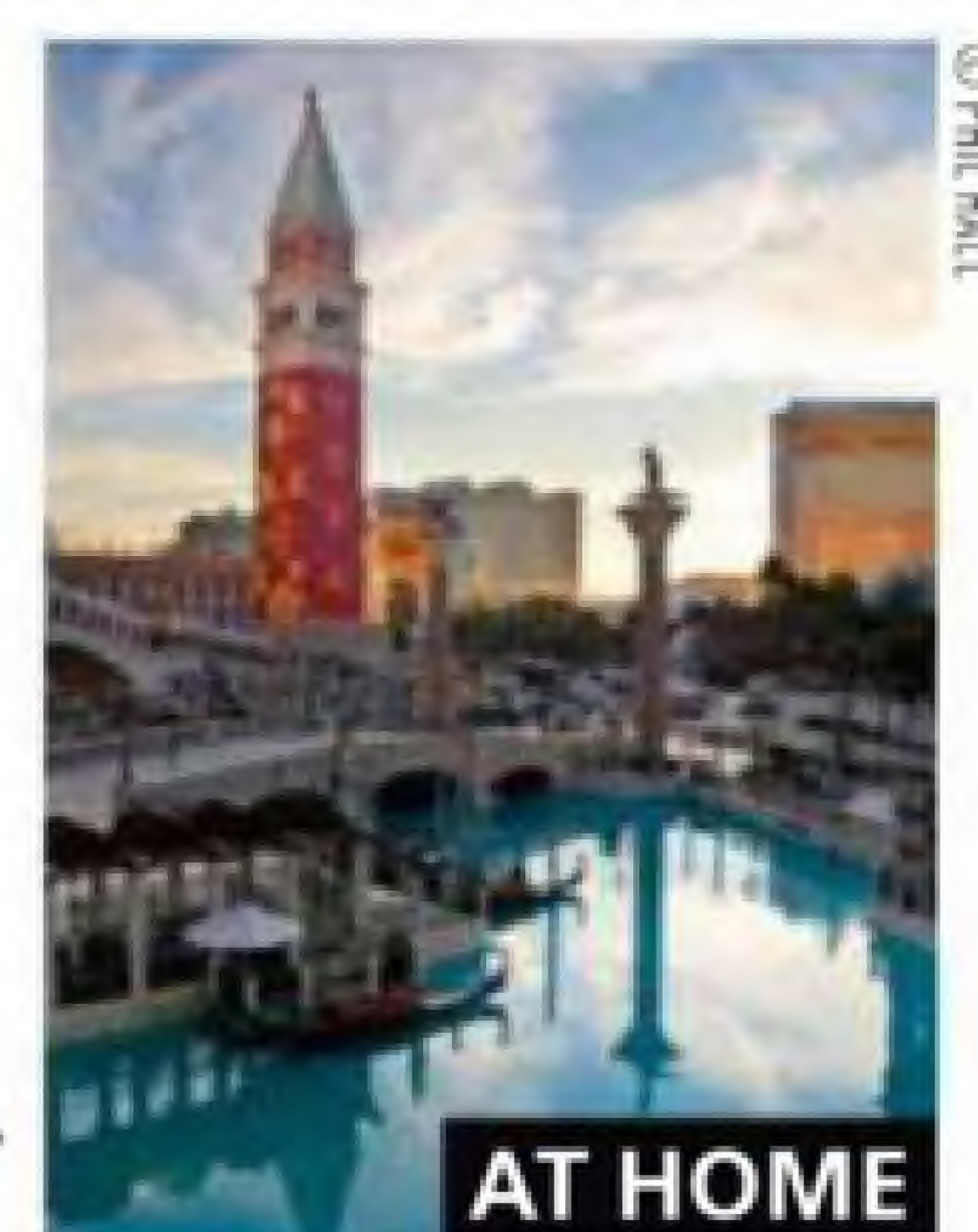
The Science Museum offers the public the chance to 'discover stories behind some of the world's most famous photographers and their works', with a display of more than 200 exhibits from the Royal Photographic Society Collection.

Until 1 March
www.sciencemuseum.org.uk

Photoshop Challenge

All right, you don't have to get up to do this one, but it's still a cool challenge that's closing soon. Download the photo from our website, be as creative as you like with it, then upload it to our gallery by the closing date below. Our favourite gets a digital subscription to AP.

Until 14 January. www.amateurphotographer.co.uk/photoshopchallenge



© PAUL HALL

AT HOME



Viewpoint Lars Rehm

An integrated raw workflow on smartphones would go some way to making the devices appeal to enthusiast photographers

Those photographers who are shooting raw on their DSLRs or enthusiast compact cameras are well aware of the advantages of this image format. Raw files allow you to fine-tune parameters, such as tone curve, noise reduction, colour or sharpening after capture, with little or no loss of image quality. However, while some cameras offer very basic in-camera raw processing, you will typically need a computer and a raw-editing software application to fully unleash the power of raw.

However, one device has the potential to integrate the entire raw-imaging pipeline: modern smartphones. These are basically powerful mini-computers with attached cameras and therefore offer all the required components to capture, edit and process a raw file on one device, without touching a dedicated camera or computer. That really leaves the question of why none of the current models offers this capability.

There has been talk of Google Android offering raw capture for a while, but we have yet to see a device to support the feature. Some of Nokia's Lumia models are capable of shooting raw images in DNG format, but you'll have to download them to a computer for editing as there are currently no suitable apps available for the Windows Phone operating system. Adobe's Photoshop Express app allows for basic raw editing on Android and iOS devices, although only on images that have been uploaded to the cloud first, while Photo Mate R2 is a very capable

raw-editing app for Android, but one that is geared toward tablet use and, as mentioned above, no current Android or iOS smartphone is capable of actually capturing raw images.

The fact that for consumer appeal the default JPEGs on smartphones usually come with very strong saturation, contrast and noise-reduction settings, and the camera apps mostly do not offer any control over those parameters, makes the lack of an integrated raw workflow on mobile devices even more unfortunate. If you prefer your images to have a more natural look or less heavy-handed noise reduction, you are pretty much out of luck.

Designing hardware and apps to shoot and efficiently edit raw files on the same device might not be cheap or trivial, but with hardware and software makers working together, it should be achievable and

will hopefully be implemented soon. It would make the imaging device in your pocket even more powerful, boost the creative possibilities of smartphone photography, and help make this type of photography even more appealing to enthusiast photographers.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm



Nokia's Lumia 1520 is one of the few smartphones that is capable of shooting raw images

New Books

The latest and best books from the world of photography. By Oliver Atwell



What We Wore: A People's History of British Style

by Nina Manandhar, Prestel, £22.50, paperback, 192 pages, ISBN 978-3-79134-898-8



If you want to learn about a culture, to which kind of photographer should you turn? Should it be a professional photojournalist or a news photographer? What if it were neither? If you want to learn about a society, all you need do is flick through the photo albums of the man on the street (check out Thomas Sauvin's *Beijing Silvermine* for an example of this). *What We Wore* is full of images from the photo albums of the British public. The book is a timeline of what we as a nation have worn since the 1950s and you could be forgiven for thinking that in certain years the public seemed to have succumbed to some form of psychogenic bad-fashion epidemic. But what goes around comes around. As we raid our past, you can see that many of these fashions have appeared yet again on our streets. A frightening book. ★★★★★

American: 1996-2009

by Werner Amann, Seltmann, Arno, Frank Seltmann u Oliver Seltmann, £35, paperback, 208 pages, ISBN 978-3-93468-787-5



On a similar, if more up-to-date note, we once again find ourselves looking to the past. This time it is the US and we find our field of vision focused through the lens of Werner Amann. Over the space of 13 years, Amann travelled extensively throughout the US capturing quotidian scenes and formulating an overall portrait of the US vernacular. The key is that while the images appear light in their subject matter, taken as a whole the project becomes dense and multilayered. What we find is the American soul, but the soul that occupies the core of the everyday American people. This book was the winner of the international photo book prize at Kassel Foto Book Festival back in 2010. For some reason, the UK is only seeing it released now but, regardless, it was worth the wait. ★★★★★

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99



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Corfe Castle, Dorset

The composition of this shot was partly dictated by the desire to include the dramatic sky, which was unusual for a misty morning. This resulted in a departure from the traditional one-third/two-thirds division of the sky and land. The castle was positioned in the frame according to the golden section rule, and the mist has separated the rows of trees into distinct planes, helping to create a sense of depth. Canon EOS 5D Mark III, 24-105mm, 1/40sec at f/9, ISO 100, Lee 3-stop soft grad

The natural

Mark Bauer shows you how to achieve balance in composition with his expert advice

KIT LIST



◀ Good-quality tripod head

Many photographers skimp on tripod heads, but they are as important as the legs. Choose one that will allow you to make fine adjustments to a composition, such as the Manfrotto 410 junior geared head.



◀ Levelling aid

Straight horizons are an important part of accurate compositions. Some cameras have electronic levels to guide you, but if yours doesn't have one, a hotshoe-mounted bubble level is an inexpensive accessory.



order



Mark Bauer

Mark Bauer has been a full-time landscape photographer for more than 10 years. He is based in Dorset and takes his inspiration from the beauty of the surrounding landscapes in the south-west of England. He is the author of four books and has won numerous awards in major competitions.

www.markbauerphotography.com

A well-known photographer once told me: 'Landscape photography's easy. Just arrange the frame so you've got two-thirds land and one-third sky (or vice versa if the sky's really interesting), put something interesting in the foreground and set a small aperture for depth of field.'

While he was obviously being somewhat tongue-in-cheek, what he said does in fact address the two fundamental problems that you have to deal with when composing a landscape image. The first problem is how to arrange the elements to create a sense of balance and harmony, and the second is how to create a sense of depth and perspective in a two-dimensional medium.

Organising the frame

The main goal of composition is to find a sense of order and harmony in the chaos of the natural world. There are many ways of organising the elements in the frame to achieve this, but one tried-and-tested method is the rule of thirds.

Imagine a grid overlaying the viewfinder, dividing it into thirds both horizontally and vertically, so that it looks like a noughts and crosses grid. You can then organise the elements in the frame around these divisions. The most obvious starting point is the horizon, which can be placed on one of the horizontal lines. You can then move on to the other points of interest. Most landscape images benefit from having a strong focal point in the frame, and the points where the horizontal and vertical lines intersect in the grid are particularly powerful places to position such a point of interest.

The rule of thirds is, in fact, a simplified version of a proportion known as the golden



Rule of thirds

There is a very traditional division of the frame in this image, closely following the rule of thirds, with the tree placed on a vertical line and the sun placed on one of the horizontals, which makes for a balanced, harmonious composition.

Canon EOS 5D Mark III, 16-35mm, 1/20sec at f/16, ISO 100

ALL PICTURES © MARK BAUER

Filters

Filters are essential for landscape photography. Graduated filters balance bright skies and dark foregrounds, neutral density filters allow you to extend shutter speeds for creative effect, and polarisers reduce glare and boost colour saturation.



Wideangle lens

Not all landscape images are shot with wideangle lenses, but they do allow you to enhance perspective by getting in close to foreground interest, with the rest of the scene stretching out behind.



The golden section

Balance is achieved in this composition by organising the elements according to a golden section division of the frame. The cabin of the boat sits on an intersection of horizontal and vertical lines, and the horizon is placed on the top horizontal. Canon EOS 5D Mark II, 21mm, 179secs at f/8, ISO 200

➤ section, which should provide an even more harmonious division of the frame. The golden section has been used in art and architecture for centuries, and research suggests that our brains are 'hard-wired' to respond positively to images that conform to its proportions.

To create a golden section, divide the image frame into two rectangles, so that the ratio of the smaller one to the larger one is the same as the ratio of the larger one to the whole frame. (Expressed mathematically, this ratio is approximately 1:1.618). These sections can then be subdivided according to the same ratio, so you end up with a grid that looks a little like a 'squashed' rule of thirds grid. As with the rule of thirds grid, use it to help you with the placement of key elements – strong focal points can again be placed on the intersections of horizontal and vertical lines.

While the rule of thirds and golden section divisions often work well, if this is the only way we attempt to achieve balance and harmony our images will soon become formulaic and predictable. Worse, applying the principles blindly, without any consideration, can actually result in poor compositions, so it's worth taking a little time to get to grips with



the principles of visual balance.

In many ways, visual balance is similar to physical balance, and making this comparison can help us understand how it works. If you place two objects of equal weight on a seesaw, they will need to be equidistant from the fulcrum in order to be balanced. In visual terms, we

Achieving visual balance

There are two clear points of interest that balance each other in this image – the ruined church and the rising sun. The church, being larger and darker, is placed near the 'visual fulcrum' and is counterbalanced by the sun, which is slightly closer to the frame edge.

Canon EOS 5D Mark III, 16-35mm, 0.8sec at f/22, Lee 3-stop soft grad, ISO 100

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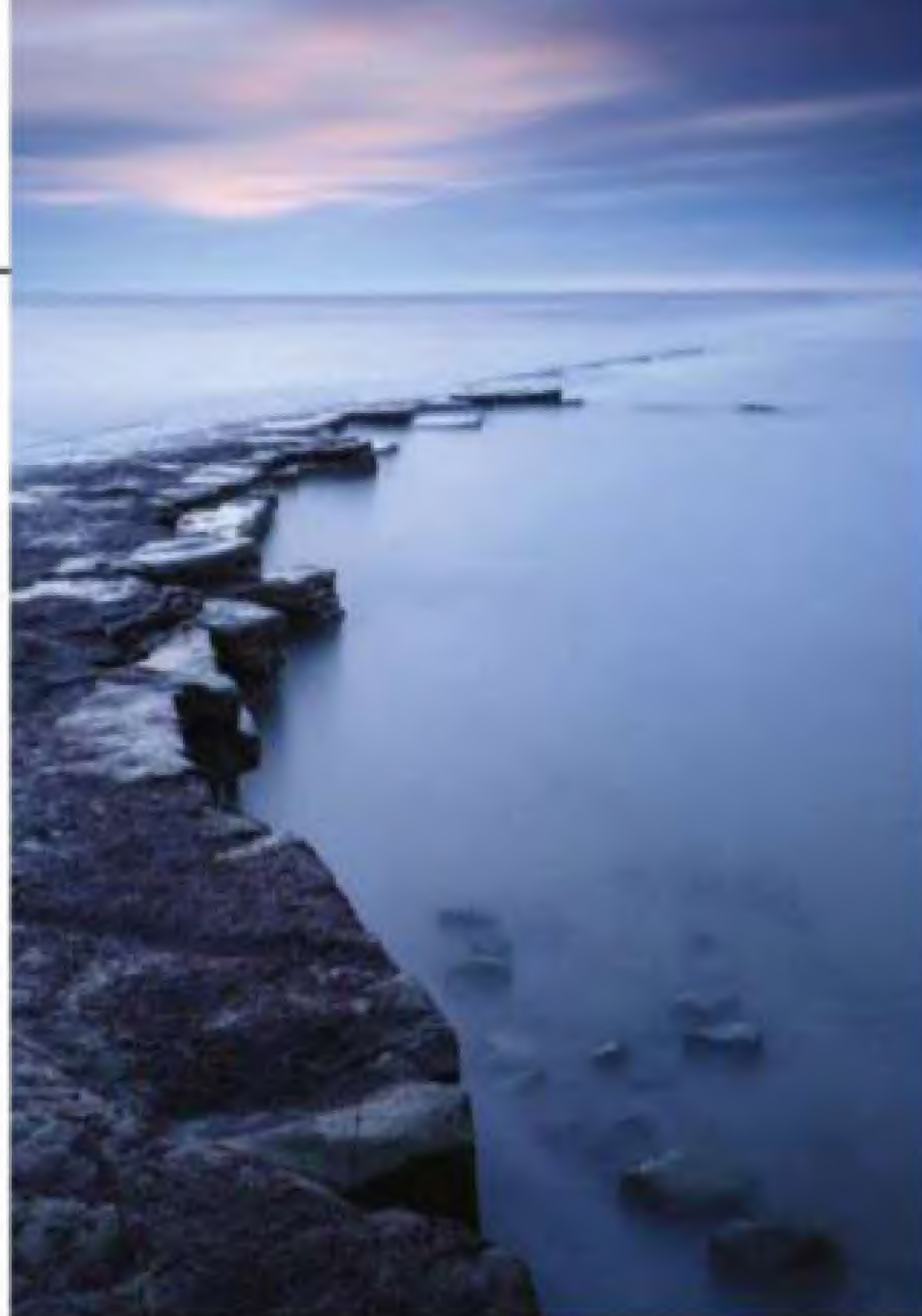
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TAMRON

One that doesn't work

This should be a successful image (right). It's simple, has strong lines and atmospheric lighting. However, it leaves the viewer dissatisfied. This is probably because it consists only of lines, which rarely seem to make good subjects on their own. They are best suited to acting as guides, leading to a clear focal point. When there is no focal point, as in this composition, a feeling of frustration results from being led through the image but not having anything for the eye to rest on at the end. Generally, points rather than lines make better subjects for minimalist treatment.



➤ would have symmetry, which is often considered harmonious but somewhat static. If you have objects of different weights, then the lighter one will have to be further away from the fulcrum in order to achieve balance, which in visual terms would create an asymmetric balance – and usually considered to be more dynamic.

In reality, visual balance is more complex than this, but the basic principle is true. While we can't consider the physical weight of objects in the frame, we can consider the factors that contribute to their 'visual weight' – size, brightness, contrast, complexity, texture and so on – and place them in the frame accordingly.

Creating the illusion of depth

The main challenge facing landscape photographers is that the world has three dimensions, but a photograph has only two, so poorly composed shots can therefore appear 'flat'. So how do we go about creating a sense of depth in a two-dimensional medium? The answer is, basically, by exploiting the same visual cues that the brain uses to interpret three dimensions from the image projected onto the retina.

The main way the eye judges distance is by using linear perspective. This describes the way that objects in a scene apparently diminish in size the further away they are, and the angles at which lines and planes seem to converge. Although parallel lines, such as railway tracks, appear to converge when we view them, we understand that they are, in fact, parallel. Linear perspective is enhanced by the perception of diminishing size, so if you have a number of similar objects going away from the camera, such as a line of trees, a strong impression of depth is created.

The effects of linear perspective can be enhanced by choice of lens and viewpoint.



Why it works

Lighting and composition combine to make this a successful image (above) by creating balance and perspective. The balance of the frame is based around the golden section, with the central area of the background hill placed on the upper horizontal line, and the

chalk carving of the white horse positioned on an intersection of horizontal and vertical lines. A sense of depth is created by the 'layering of light' – the tops of the hills were lit by the sun, just as it burst through clouds, creating alternating bands of light and dark. The dramatic sky also helps to frame the view below, focusing attention down on to the hills.

MARK'S TOP TIPS

A frame within the frame



Using a natural frame, such as overhanging branches or an archway, helps keep a composition tight and focuses attention on the main subject. It also enhances depth by adding a distinct plane in the foreground. It has become something of a cliché, but is an effective technique.



Lead-in lines

Lines coming in from the corners of the frame can be used to act as 'pointers' to direct attention into the picture. Lines can also be used to take the viewer's attention through the picture and to highlight the main subject or focal point.



Layered compositions

Having distinct layers or planes in an image can increase the impression of depth and direct the eye inwards. This can be created by overlapping forms such as hills or mountains, or better, by strong side lighting, which creates alternating bands of light and dark and a 'layering of light'.



Foreground interest

A strong foreground can add depth and draw the eye into a composition, but it has to complement the scene. In this instance, as well as helping with depth perception, the rock pool in the foreground reflects the colourful sky, tying together the foreground and background.

Canon EOS 5D Mark III, 16-35mm, 25secs at f/16, Lee 2-stop hard grad and 3-stop ND, ISO 100

By getting in close to the nearest object with a wideangle lens, the apparent distance between the foreground and more distant objects will be greater than if we shoot the same scene from further away with a telephoto lens. This is why budding landscape photographers are so often given the advice to use foreground interest in their compositions.

While this is good advice, it needs to be applied with care. A foreground element that doesn't complement the background adds nothing to a composition and, at worst, a poorly chosen foreground can dominate a composition, diverting attention from the view beyond. Too low a viewpoint can also cause problems, reducing the visual separation between foreground and more distant planes, thus actually reducing the impression of depth.

Look for foregrounds that help to direct attention into the frame and enhance the view in some way – 'U' and 'V' shapes, which help to frame the scene at the bottom, often work well.

AP



Linear perspective

Taking a low viewpoint with an extreme wideangle lens has exaggerated the diminishing size of the plaques on the deck of the pier, and the converging lines, which creates a striking perspective in this composition.

Canon EOS 5D Mark III, 17-40mm, 5secs at f/22, ISO 100, polariser



Pay attention to the sky

What is above the landscape is as important as the landscape itself and can dictate how the composition below works. Making the most of a strong sky may mean breaking the 'rules', such as placing the horizon centrally in order for the sky to sit well in the composition.



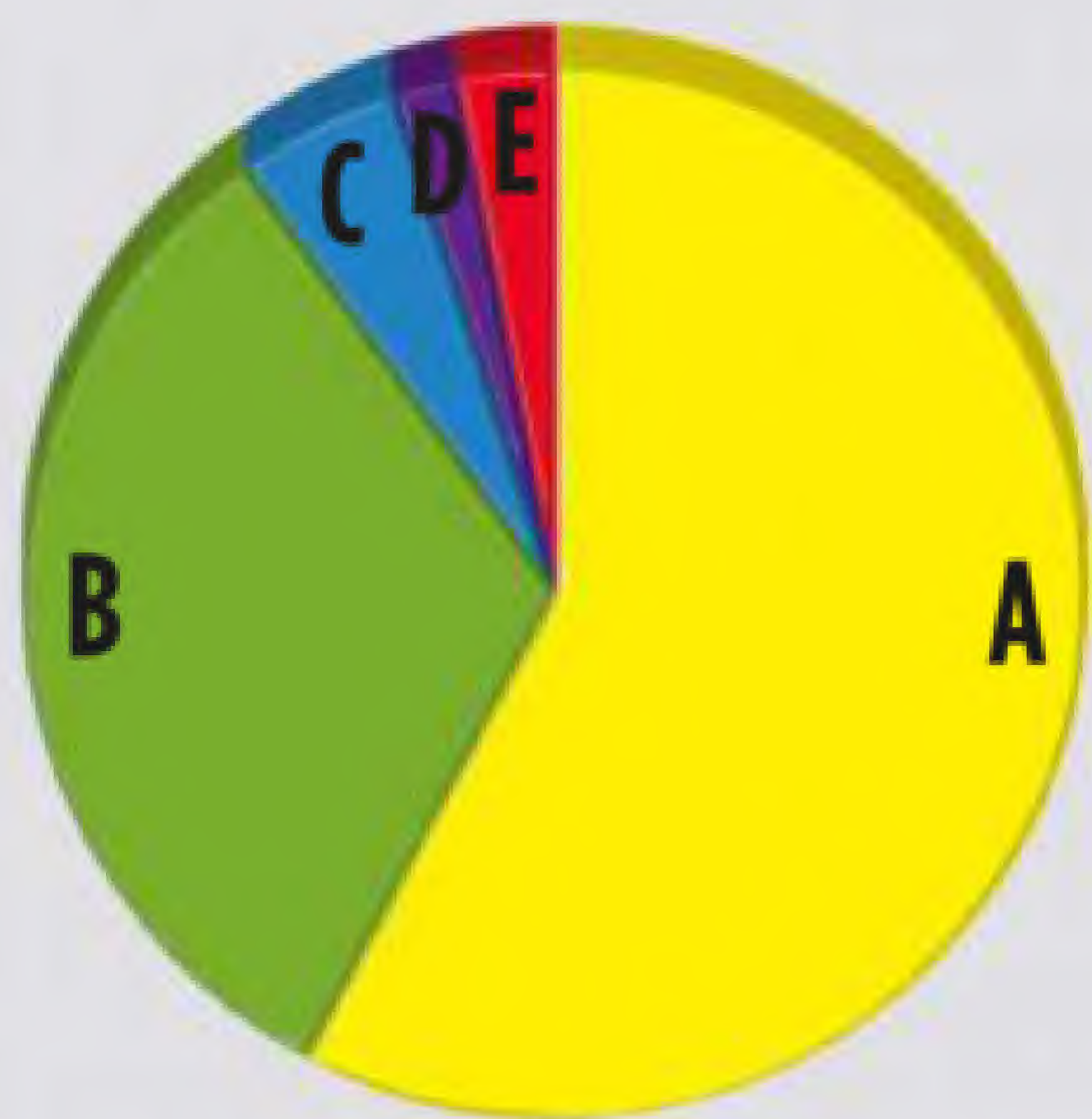
Keep it simple

The best compositions are often the simplest. Having too many elements can be visually confusing and water down the point of the image, so try to exclude anything from the frame that does not contribute to what you're trying to achieve with your composition.

The rule of odds

If you are including several objects in the composition, such as a group of trees, remember that odd numbers are more pleasing to the eye than even numbers. Often the number of objects in the frame is beyond our control, but some control can be gained by choice of viewpoint and focal length.





In AP 13 December we asked...

Do you still brave the weather and take landscapes in the winter?

You answered...

A Yes, it is a great time of year for landscapes	58%
B Sometimes, but less often than other seasons	32%
C No, I go out shooting but don't venture far from home	5%
D No, I tend to put my camera away during winter	2%
E No, I concentrate more on indoor photography	3%

What you said

'There are huge advantages. Dawn starts are more manageable. The air is often clearer, the light gentler. Frost adds interest to grass, snow to hills, the trees lose their leaves and so offer their structure. There isn't bad weather, there is just weather'

'Of course. More interesting light. Dawn at reasonable time. More subtle colours. Fewer people around to get in the way. No irritating flies and insects bothering me. And I really enjoy snow on the ground.'

'Braving the weather is easy, just different clothes. Now braving the wife...'

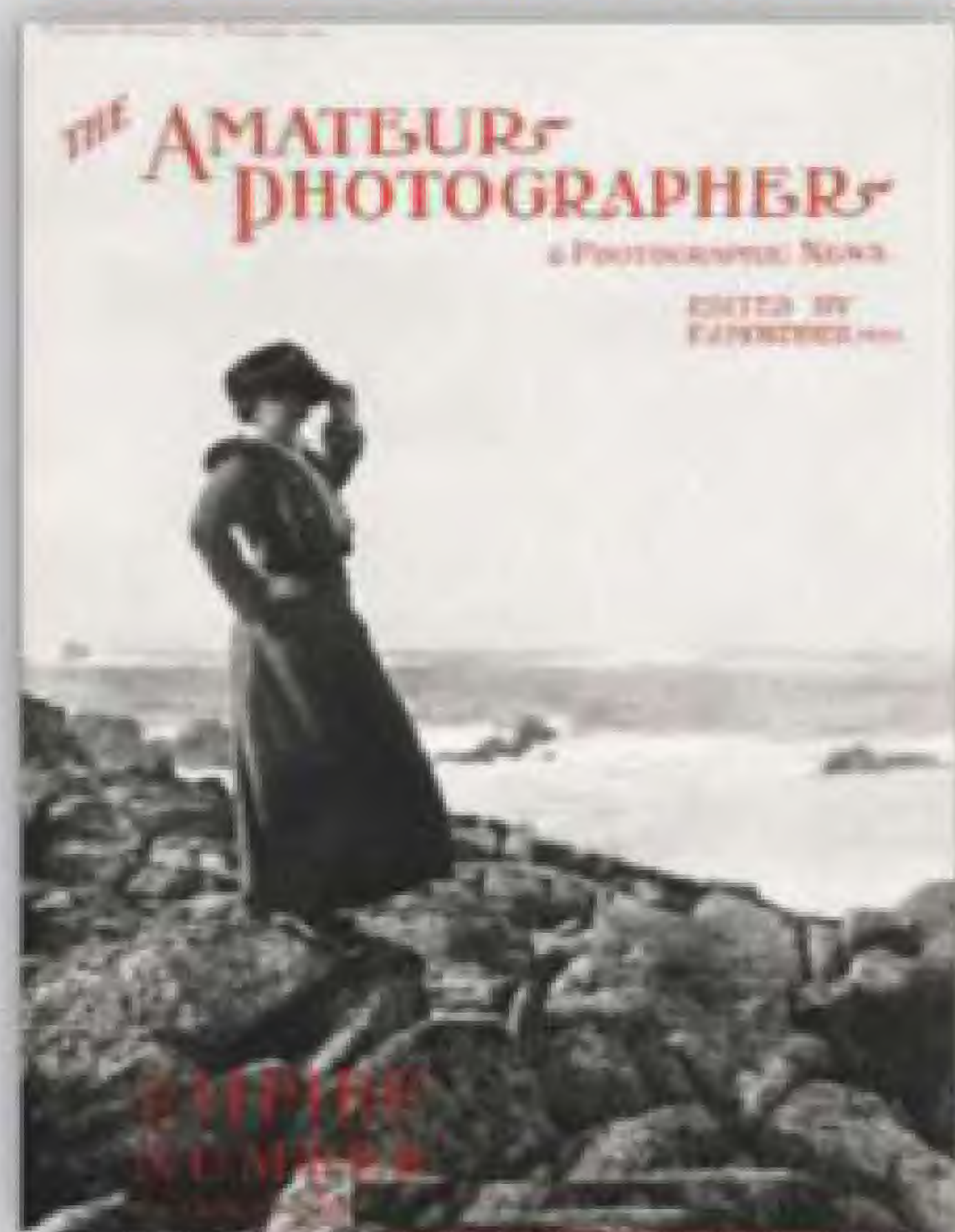
Join the debate on the AP forum

This week we ask

Do you still shop at a specialist local photo retailer?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 13 December issue's cover was from 9 March 1985. The winner is Garry Spight, from our Facebook page, who was the closest with his guess of 10 March 1985.

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LETTER OF THE WEEK

Do we really need wink snapping?

I read that Samsung, in its latest compact, has included a function whereby the user can take a selfie by winking at the camera. I am sure that extensive Samsung market research has shown this to be a must-have 'deal-maker'. Already teams of scientists must be readying the replacement model with a range of intimate gestures and expressions that trigger the shutter. 'Dismissive nod', 'knowing smile' and 'lascivious leer' are three that spring to mind. They could be selected like art filters.

Leaving aside the wider moral question of the investment of resources and intelligence in 'wink snapping' while we await a vaccine for Ebola, is this what photographers really want and need? I am sure AP readers could suggest inclusions for a 'least useful' camera innovation list, as well as suggestions for features that would improve their pleasure and skills without insulting their intelligence.

Jon Pratt, Cambridgeshire



© STOCK/MIKADOM

Samsung's wink mode triggers the self-timer

Yes, I'm not sure anyone would want a picture of themselves winking, apart from, perhaps, TV presenter Anne Robinson. But in fact a wink doesn't take a picture, it starts a three-second countdown – although that's almost as pointless. As for Ebola, I doubt that electronics engineers are any more qualified to find a cure for this than the rest of us – Nigel Atherton, Editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Bad experiences

I do not know if specialist camera shops deserve to exist on the high street, judging from my experiences over the past 15 months. During that time, I have spent over £1,800 on cameras, lenses and software.

When I went to a shop to buy my first DSLR system in late 2013, it had one Nikon camera and no Canon models. Staff said that the 'cheaper ones' were unreliable, and all they wanted to sell me was a Sony. So I bought a Nikon D3100, nearly new with extra lenses and accessories, from a private eBay seller that night, which was excellent and cheap. Since then, I have bought a D5200, added extra lenses and a better tripod, all via the internet.

Recently, I asked my local

camera shop if it sold a silicone armour shell for my DSLR. The assistant did not know what it was and went straight to a tiny compact pouch on a rack of camera cases. Then I broke my very basic compact camera, the one that goes everywhere in my pocket. When I asked to look at a £130 model I was interested in as a replacement, the assistants at two different branches of a big high-street shop almost sneered at me. A very large city department store had one out on display, which I handled and liked, but they did not have one in stock.

The strange thing is that ten years ago or so, I used to regularly deal with my local Jessops, and it was excellent, but we know what happened to them! I cannot see myself buying anything major in a

camera shop in the foreseeable future.

Name and address supplied

I don't think you could reasonably expect a local shop to sell something as niche as a silicone armour case for your specific DSLR, although I would hope they would know what it was. As for your other experiences, though, there is no excuse. Disinterested and uninformed staff have no place in specialist camera shops, as it negates the entire purpose for their existence. Fortunately, we still get plenty of emails recounting positive retail experiences, so there's still no shortage of good independent dealers out there too – Nigel Atherton, Editor

Lack of CSC pics

I use micro four thirds equipment exclusively and have done since 2008. I find it a bit depressing that, in general, when I pick up a magazine in England, all I tend to see is Canon and Nikon. Yet when I hear that around a third of all interchangeable-lens cameras sold nowadays are mirrorless, and when I talk to the people actually selling the cameras, I begin to wonder why pictures shot on mirrorless cameras seem so shy to break out into the open. I know a fair number of pros use them now, but DSLR pics still seem to swamp the pages.

I use an Olympus OM-D E-M1 and Panasonic Lumix DMC-GM1. Both cameras are exceptional for their individual strengths, and the GM1 is with me wherever I go. When I owned an SLR years ago, it mostly stayed at home – mirrorless has made my photography lots more fun!

John Hopkinson, via email

In the last six months we've reviewed five DSLRs, eight CSCs and nine premium compacts, but that's a reflection of what has come out recently. We choose our features based on the images and the stories behind them, rather than the kit used. As



John Hopkinson's image taken with his Panasonic Lumix DMC-GM1

an evolution of 35mm SLRs, DSLRs have a head start of several decades over CSCs so they are bound to dominate, but this is rapidly changing. Several of our recent features were based around images shot on CSCs and this will only increase as these cameras gain in popularity – Nigel Atherton, Editor

Colour slides rule

I have enjoyed reading the articles in recent issues of AP that champion the continued use of film photography. As much of this has concentrated on black & white material, I feel it is worth flying the flag for colour transparencies. There is simply no digital equivalent to the tangibility of a colour slide. The challenge

of taking a perfectly exposed shot and the thrill of receiving a box of colour slides back from processing is surely the equivalent of seeing a black & white image appear when doing your own processing.

Colour slide film is still available and there are a number of labs that process E-6 at reasonable prices. I'm surprised that a lot of my fellow amateur photographers appear to shoot digital because they think film is dead and buried. This is perhaps because the digital publicity machine gives that impression. Perhaps AP could give credence to the excellence of colour transparencies as a continued photographic medium.

Steve Sienkiewicz, Lancashire

In next week's issue On sale Tuesday 13 January

William Mortensen

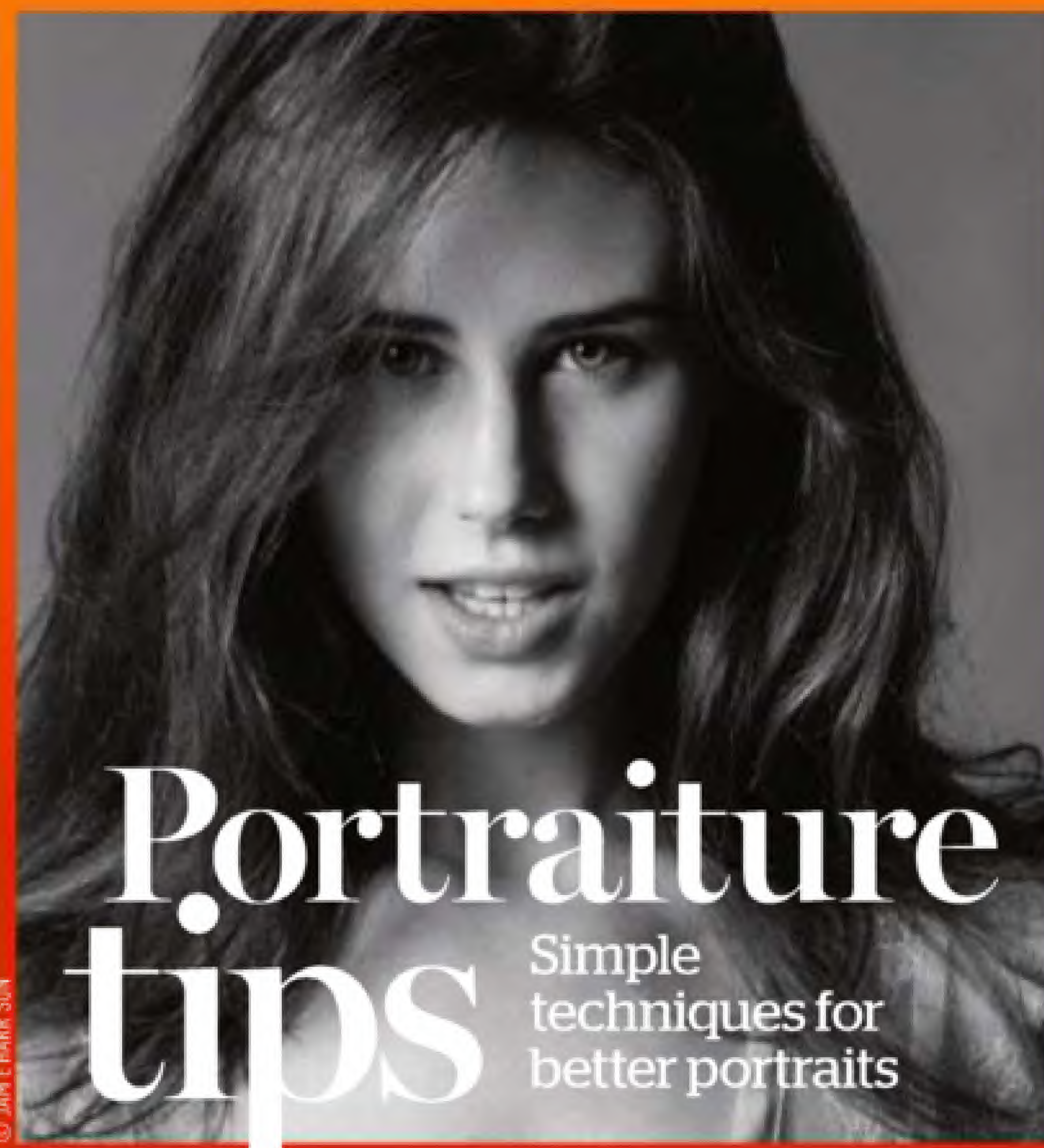
Is it time to reappraise the photographer who Ansel Adams called 'the Antichrist'?

DxO Optics Pro 10

The latest version of this powerful image processor put to the test

The only way is up

We find out how Romain Jacquet-Lagrèze takes his dizzying images of Hong Kong's high-rise towers



Portraiture tips

Simple techniques for better portraits

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Nigel Atherton,
Group Editor



Student profile

‘I enrolled on an SPI course because I felt my progress had levelled off, and I wanted professional guidance as to how I may improve. So far, I have enjoyed the course, the tutor guidance is very helpful, and the flexible nature of the course fits well with my busy working life.’

Stephen Dale



DIPLOMA IN DIG

How the course works

AS THIS is a home study course, students are free to work at their own pace and in their free time. There are no classes to attend, the course is all-year round and you can enrol at any time.

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Students are assigned a personal tutor who is responsible for providing written feedback and guidance, and who will be able to answer any questions. Tutors are fully qualified photographers and either teach photography professionally or have extensive occupational experience within the field.

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THE course consists of 10 in-depth modules, designed for a person with a confident grasp of photographic technique who wants to learn how to capture and process a digital image to a high standard. The fully illustrated course workbook covers everything students need to know to complete the course successfully.

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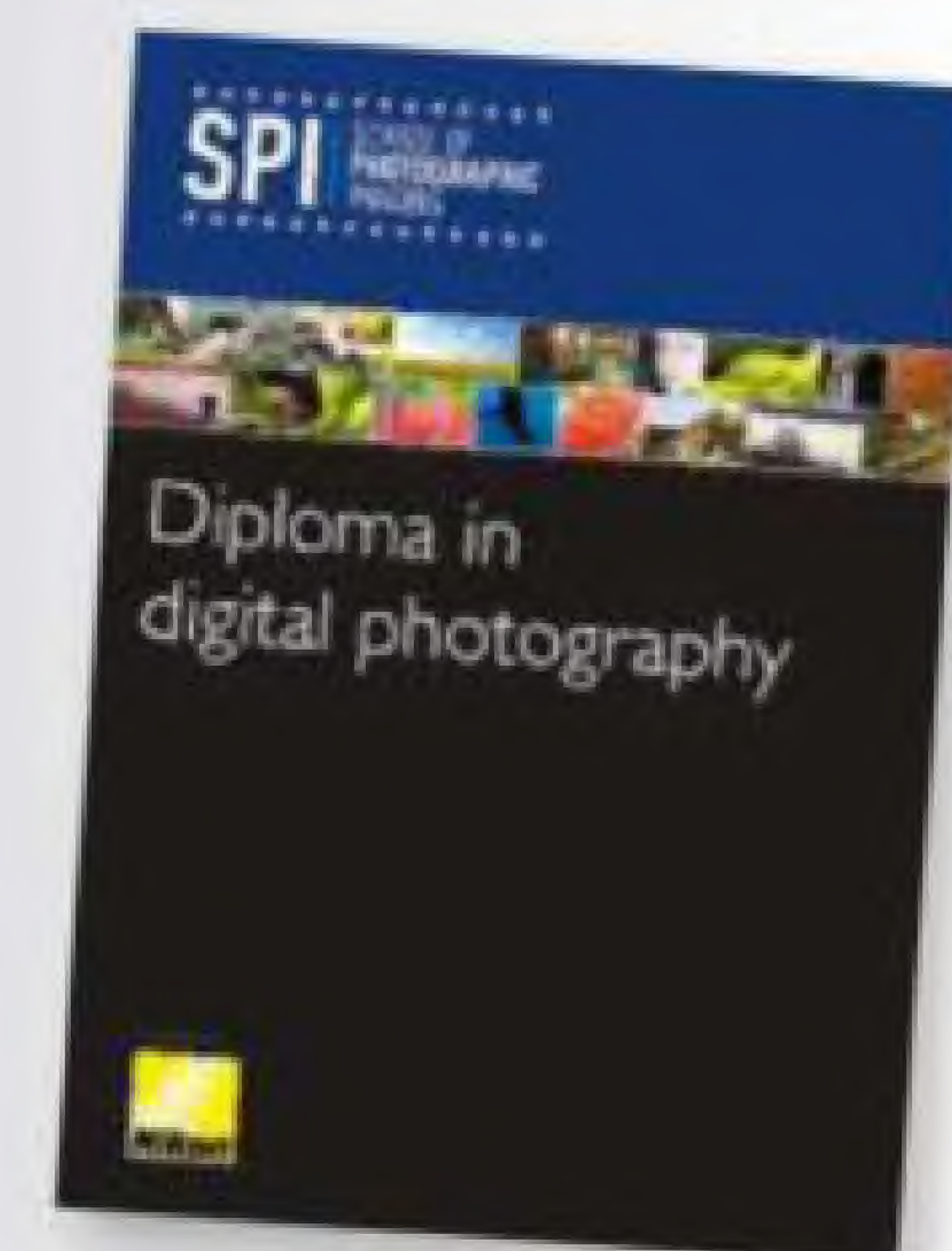


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After a Trooping the Colour rehearsal, St James's Park, London



Beautiful Baby Competition, Finchley Park, London, 1976



Motorcyclist practising his yoga in

ALL P CTURES © PATR CK WARD/ PORTRA T OF PATR CK © JANE PATTON

This is England

Following the release of his latest book *Being English*, **Patrick Ward** talks to **Oliver Atwell** about his career and his love of English idiosyncrasies



London's Hyde Park, 1970s

In the pantheon of great post-war British photographers, Patrick Ward more than justifies his inclusion. That's true now more than ever with the release of his latest book *Being English*, a near-anthropological study of the bizarre rituals, tribes, costumes and outright weirdness that the English people have become known for throughout the world. While he may not necessarily be a household name when we think of those photographers who have made it their life's work to get to the heart of England (perhaps you're more inclined to think of Tony Ray-Jones or Martin Parr), Ward's images are infected by an intense level of empathy, passion and, perhaps most importantly, humour.

Being English (a result of reportage photographer John Bulmer putting Patrick in contact with Bluecoat Press publisher Colin Wilkinson) spans more than five decades and features an array of English oddities, events and rituals. Yet rather than being straight documents of an unfolding scene, Patrick's keen eye is able to reveal those real moments of humanity that we as viewers can relate to.

'I don't tend to go out there with a concrete idea of what I might find,' Patrick explains. 'I make a point of getting to things early and not arriving halfway through because quite often, what's leading up to an event or what happens after can be as interesting as what is nominally the event itself. On one level you're thinking about the ingredients and how it could work, but the reality is that life gives you much better things when you don't expect it. You have to set yourself up with an open mind.'

In the beginning

Patrick's love affair with photography began simply. In fact, it began with a gift delivered into his hands by his then girlfriend. That gift took the shape of a book containing the images that formed Edward Steichen's hugely influential 1955 exhibition *The Family of Man*, a show that contained the themes of love, children and death.

'I'm just old enough that I did national service,' says Patrick. 'Had I been born six months later, I would have missed it. It was a formative experience because I was thrown into a much wider set of people than I had known before. The only way I could get out of camp was to do a course of some sort. It was then that I decided to join a photography course in Salisbury, Wiltshire. In the mists of my memory, I seem to recall it was just a bunch of middle-aged men wanting to photograph ladies. Perhaps nothing much has changed...

'Anyway,' he continues, 'I had a girlfriend at the time who sent me *The Family of Man*. It was an amazing wake-up for me. I was staggered that a camera could do all that. So being in the Army, being exposed to so many people and then seeing that book had a massive effect on me.'

At the end of his two years studying, Patrick met former *Picture Post* photographer John Chillingworth, who took him on as an assistant.

'I'm sure an assistant was the last thing John needed,' Patrick admits. 'All he had was a couple of Leicas. But the first three months with him was worth so much more than the two years at polytechnic



because he introduced me to the practical business of getting out, meeting people, arranging shoots and being discreet. Those were all the things I needed to know as a documentary photographer.'

After two years, Patrick went freelance and began shooting for the newly launched colour magazines at the *The Sunday Times* and *The Observer*, and spent a year documenting the 'Americans at play'. It's a time he identifies as a golden age, a world away from our current age of citizen journalism and work without pay.

What lies beneath

Despite the humour that threads through Patrick's work, a closer look will reveal hints of a political underpinning. Some of his images, particularly in his early work, show clear divisions between class: débutantes and Etonians are as much fodder for Patrick's lens as those individuals found populating the pubs and greyhound races.

'My friends and colleagues at the time were people like Philip Jones Griffiths, Don McCullin, Ian Berry and David Hurn,' says Patrick. 'They were all to varying degrees quite earnest photographers with political motivations. I don't think I ever consciously thought, "Where is my niche going to be?" But I think on some instinctual level you begin to shoot the pictures you want rather than trying to be the next Henri Cartier-Bresson. To me, it came more naturally to photograph the lighter



Racegoers dining alfresco in front of their Daimler limousine at Royal Ascot, 2001

Colour vs b&w

One of the striking things about *Being English* is the clear division between Patrick's black & white and colour work. It was a conscious decision, as Patrick explains.

'I felt that having black & white and colour on the same spread would be a little like mixing dialects – they're two different languages,' he says. 'Chronologically, it worked very well. I shot in black & white during the '60s and '70s, then made a decision to switch to colour to see if I could still create the kind of work I like producing. In some camps there remains to this day that black & white should be reserved for personal work. I still have colleagues who believe that black & white is where the real work is, and colour is how they make a living. I really hope this book shows that isn't the case for me.'



A Druids' celebration of midsummer at Stonehenge, Wiltshire, is invaded by peaceful hippies, 1985

side of life, despite the undertones dealing with class division.'

One of Patrick's main concerns when putting together *Being English* was ensuring he wasn't beating anyone over the head with his political slant. As he says, it was all in how the book was designed.

'When I had my first meeting with Colin at Bluecoat, I had the nerve to request that I design the book myself,' says Patrick. 'He agreed, and although he brought in a designer, he followed all my requests. Once you start putting pictures on a spread you begin to see how pictures flow and can easily turn into a heavy political statement. By doing the design myself I was able to keep it on a gentle level, rather than doing something obvious like juxtaposing the East End with Eton.'

This issue of designing a book yourself raises an interesting question about self-publishing in the age of digital. It's something that

Master of the Hounds
of the Blencathra Hunt
and Hunt Followers,
Cumbria, 1992



Patrick, in part, credits to companies like Blurb – a business that allows photographers the freedom to produce their own books.

‘There’s a theory that photographers should never be allowed to edit their own pictures,’ says Patrick. ‘But when you’re doing a recap of your life’s work, as I have in *Being English*, you can only do it properly yourself. As my career of being a busy photographer eased off a little, it coincided with the advent of digital. It actually opened up photography again because I was the kind of photographer who, back in the day, shot pictures, dropped them into a lab and then delivered them to a client. These days I feel much more like a complete photographer in the sense that I can follow the images all the way through. I have complete control over the whole process. Quite a few of my colleagues are doing this and are getting an enormous second lease of life.’



Celebrating the Queen’s Silver Jubilee at a street party in Fulham, London, 1977



Shooting digital

Clearly, Patrick is a photographer who has embraced the shifts in photographic practice. This also includes his acceptance of the move from film to digital photography. The question is, has this affected how Patrick approaches his shots?

‘I probably do shoot more,’ he says, ‘but I’m still searching for the one special moment that I hope defines the situation I’m in. In theory, one could now shoot quite usable images at 25 frames per second with a camera such as the Panasonic Lumix DMC-GH4, but might still end up missing the one magic moment that can only be anticipated and recognised with the camera away from the eye. I think that for the reportage photographer, particular good moments are caught in the mind and the heart, with the camera just briefly raised to confirm them. So digital hasn’t really changed my way of shooting, although I do avoid the temptation to check my results on the camera monitor while working, mainly because I’d hate to miss that fleeting moment that could so easily occur while I’m doing so. What is great, however, is to come home and almost instantly relive a day’s shoot.’

Patrick also identifies the cost as being a major factor in shooting digital. It certainly is cheaper than the days of endless rolls of film, processing and printing.

‘When I’m out shooting I don’t think, “Gosh! I shot 10 rolls of film today!” I don’t have to worry about



Patrick began photographing in the 1960s for *The Observer* and *The Sunday Times* magazines and later for the *Telegraph* magazine, plus European and American journals. His published books include *Amsterdam* for Time Life, *BikeRiders*, *Sandhurst*, *Wish You Were Here: The English at Play* and *Essentially English*. He has also produced several self-assigned projects throughout his career. To see more of Patrick’s work, visit www.patrickwardphoto.com



Being English by Patrick Ward is published by Colin Wilkinson and Bluecoat Press, priced £19.99

the cost of processing. Also, I should say that I can shoot at ISO 3200 on a lot of these cameras and the images are still spectacular. In the days of film, anything above ISO 800 would find you running into enormous grain. So, all in all, there are no drawbacks with digital, particularly as it applies to reportage photography.’

These days, Patrick works with Olympus OM-D E-M1 cameras and generally uses pancake lenses, specifically 20mm and 14mm. While he sometimes uses long lenses, he admits it’s something from which he is attempting to wean himself. ‘I feel that when you’re physically close to a person with a fixed lens, you’re within their environment and you’re not seeing them in a detached way,’ he says.

Patrick also finds occasion to use the Panasonic Lumix DMC-GX7, particularly when he needs to utilise the silent shutter. As he says, there are times when you need to remain discreet so that a candid moment can unfold without interruption.

Looking in

If you push Patrick to begin questioning just what it is that he wants people to take from his images, he can become a little elusive. But pressed a little harder, it appears that he does, in fact, have a beautifully optimistic answer.

‘I’d love to think that people looking at this book will like each other a little more,’ he explains. ‘That’s something that photography

My favourite shot

‘OF THE images we see here, I’d have to highlight the image of the French trooper and the tank,’ says Patrick. ‘I think that’s an example of something where you go out to an event and something totally unexpected happens. When you visit a war re-enactment, you’ll have all these things going off like smoke and flames, and people looking brave. But then suddenly you find a fleeting moment and you can’t believe it. You can’t believe that these two things have come together and become so much bigger than the individual parts. It was just so poignant, I thought. I should also say that I love the wedding picture of my daughter that sits at the front of the book, otherwise she’ll shoot me.’

can do wonderfully. It can introduce people to one another in a way that makes them really enjoy and care for each other. That can even be true of those photographers who are highly politically motivated. They always tend to be left of centre, if you think about it. I can’t think of any who are right of centre. Documentary photographers tend to be on the side of the oppressed and the underdog.’

This idea of Patrick’s images being a window through which people can encounter individuals they may not otherwise meet is key to Patrick’s work. *Being English* is a portal that allows us witness the endless array of people who inhabit our weird island of multi-talented, multi-skilled and multi-cultural eccentrics. It can’t help but make you feel a little proud.

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To enter, visit www.amateurphotographer.co.uk/billinghamcomp

The closing date for entries is Friday 30 January 2015



KT Allen

KT Allen took up photography in 2012, after quitting her full-time job as a web developer to care for her daughter who had major hip reconstruction surgery in 2011. The photography was something to fill in her time and develop further skills in Photoshop before returning back to work once her daughter was fully recovered. However, things didn't go quite to plan and after many complications KT discovered that photography had become a way of expressing her deep-seated emotions. ktallen-photography.co.uk



Contemplation

By KT Allen

How was this image created? **KT Allen** explains

In 2012, I travelled to Edinburgh after winning the 150th Edinburgh award, which is an award for the best image of the very prestigious Edinburgh Photo Salon (www.edinburghphotosalon.org). Words fail to describe how I felt to be honoured with this award as a new photographer, and to be invited to Edinburgh to receive it. It brings tears to my eyes to think about it.

Arriving in Edinburgh, all alone, I felt very humble and small in that big city. Wandering through the streets in the heavy, foggy air, I began to look for potential images that would express how I felt inside. At first, I would take photographs of anything interesting, but these were just snapshots really – interesting, but meaningless for what I was trying to express.

It was a great opportunity for some composite photography. Being new to photography presented many challenges. I had no teacher, no photographic education and no idea what I was doing. Yet deep inside, I felt the desire to create. From the very beginning I knew I wanted to produce creative images, so everything I learned about taking a photograph was aimed at composition.

My goal for that day was to find a park. The idea of a large park in the middle of the big city fascinated me. Setting out for the day with my camera, I stumbled upon Princes Street Gardens in the centre of Edinburgh.

As the fog started to lift, it felt very surreal watching the city emerge before my eyes. I could just about see a building high up, on the edge of a cliff face. Standing still, letting the world continue around me, I closed my mind off to everything but the scene in front of me. The image I wanted to create began to develop in my mind, dark and mysterious. I could see it, I knew exactly how it should look, but being a new photographer I was not sure how to get the image from my head into the camera.

After spending a while experimenting with different settings and points of view, I eventually went back to my hotel to think about the images I had captured. It was on a return journey to Edinburgh a few weeks later that I captured the photograph of the lady. She was part of a theatre group performing on the Royal Mile of the Edinburgh Festival Fringe. The sky was overcast, with sunshine breaking through every now and again. The lady was standing on a bollard in the street, giving out leaflets for her show. They say the best things come to those who wait, so I paused for the right moment to take the picture, waiting for the sunlight to break through the clouds. Eventually my patience paid off, the sun broke through and the lady, who must have welcomed the sun on her face, closed her eyes and raised her face to the sky to appreciate that brief moment of warmth. Click – the moment was captured.

KEY IMAGES



Here we see the four images that together form the final realisation of KT's vision: the lady performing on Edinburgh's Royal Mile, and three vital environmental shots taken in the city's Princes Street Gardens



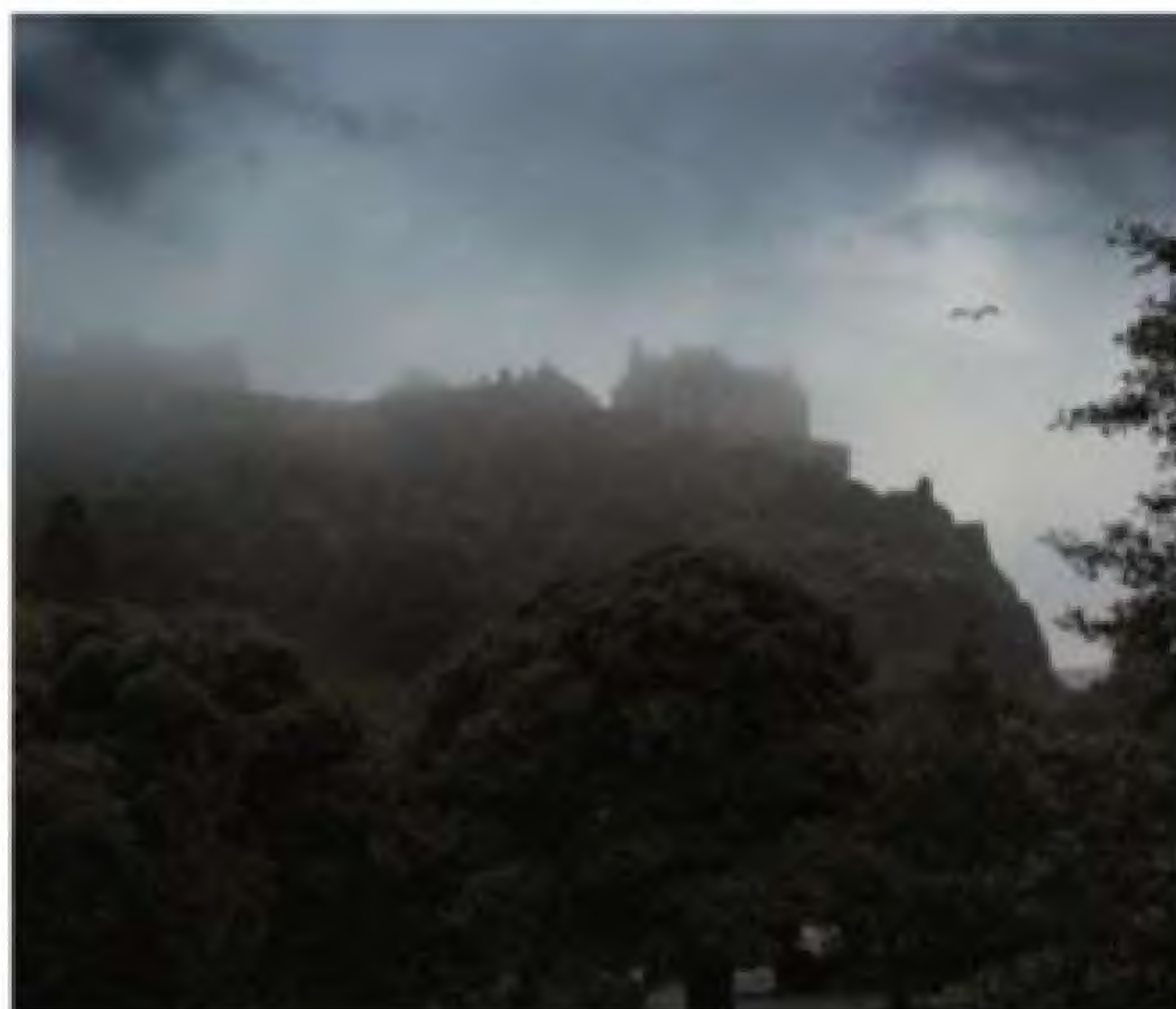
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STEP BY STEP



1 Basic adjustments

No image gets onto my computer without first being developed through Lightroom. The background exposure was lowered and desaturated. The crop was adjusted to give the building more dominance before importing it into Photoshop CC.



2 New sky

Another sky layer was brought in to give the 'nothing' sky texture and colour. This was blended in using Photoshop layer-style blending: 'Blend If: Gray'. This allows the sky to merge through the grey tone of the nothing sky.



3 New foreground

The foreground water and rock photos were added in and masked just by painting black on the layer mask. A black layer of 50% Opacity was added to make the image darker.



4 Adjustment layer

As the foreground was a lot lighter than the background, a further black layer was added with the Opacity reduced to 50%, then masked into the lighter areas of the image to balance the Luminosity.



5 Exposure set

Auto Tone is used to prepare the image of the lady in Lightroom before importing it into Photoshop, then the exposure is manually adjusted to create the right look. Other adjustments I like to use are Clarity +15, Vibrance -20, Sharpening +100, Masking +75, Luminance +50 and Lens Corrections.



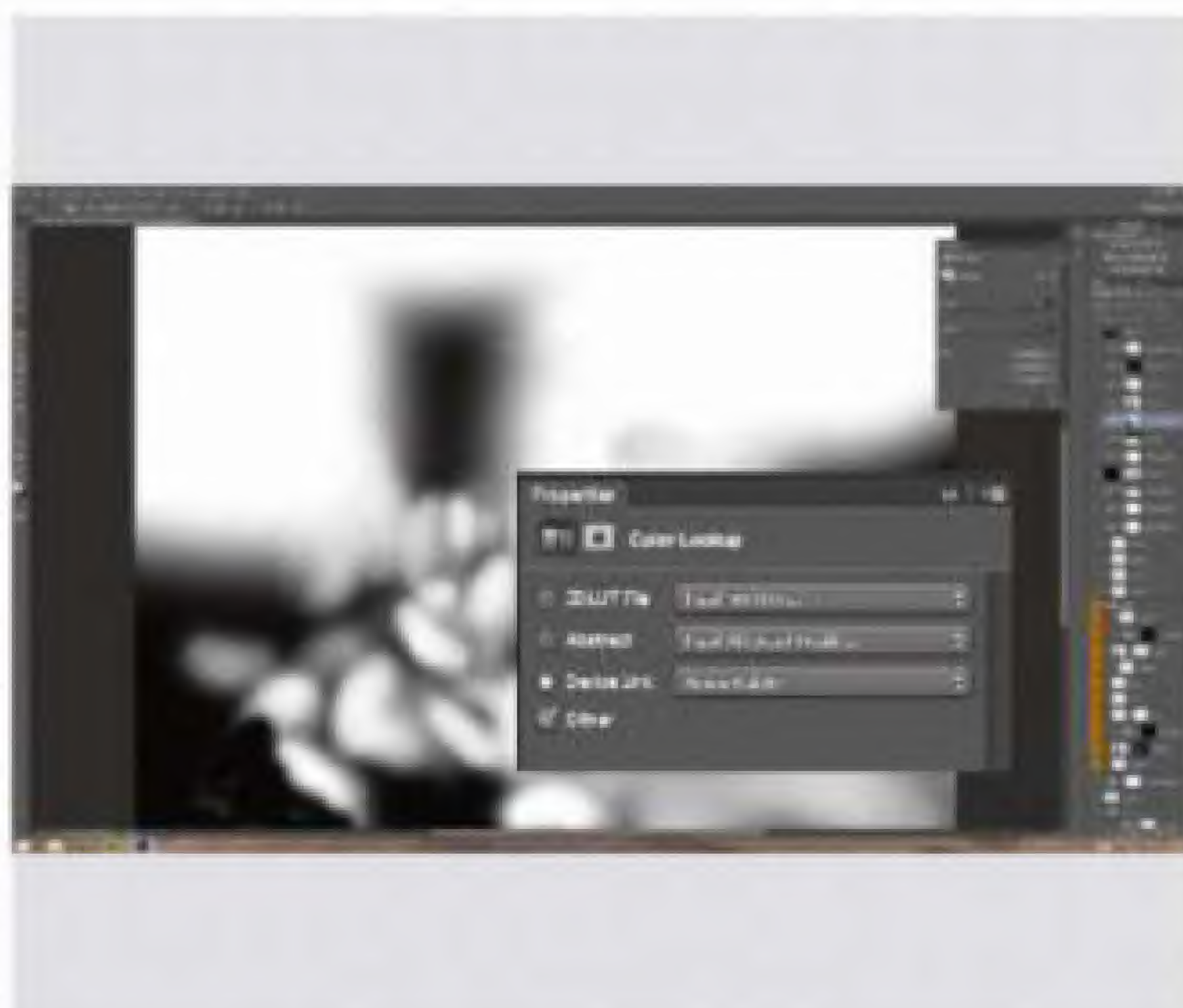
6 Cut out subject

I use Photoshop for cut-outs. I don't use any plug-ins. I use Quick select with Auto-Enhance on, then a manual tidy zoomed right in, painting onto the mask with a round 100% hard brush. To finish off, I use the Refine Edge tool.



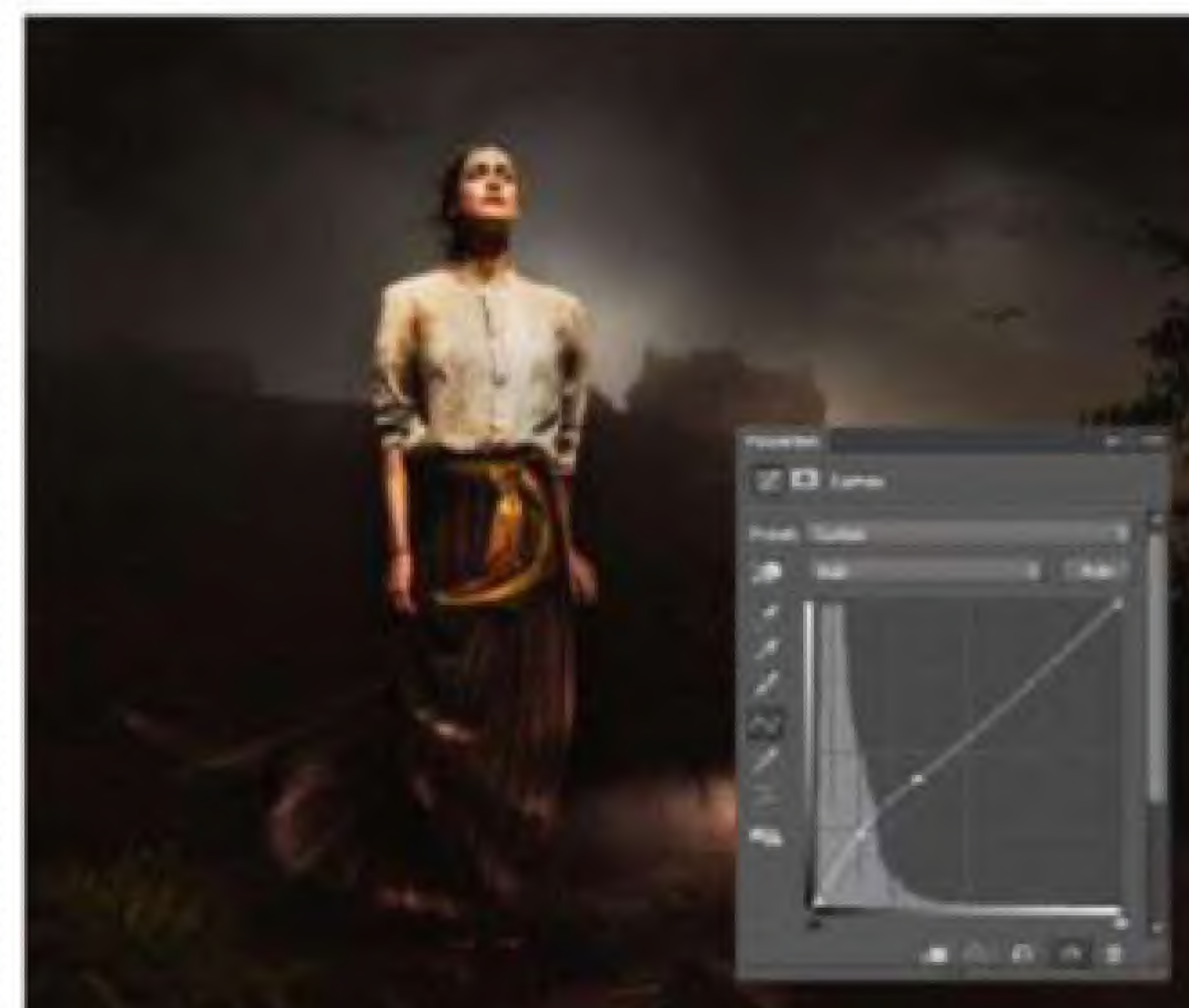
7 Puppet Warp

To put movement and feeling into the image, I use the Puppet Warp tool just to add a little movement in the fabric of the dress. The more experienced I have become, the more subtly I use this tool. Small adjustments tend to look far more natural than the large adjustment on this image.



8 Colour toning

The colour toning of the completed image is very important. The tones were adjusted using Colour Lookup tables, which are then stacked on top of each other until, reducing the Opacity and Blend Mode of each, the right tone is achieved.



9 Boost contrast

The last stage is selective luminosity using the Curves adjustment layer and masking the adjustment into selective areas. Often I add a curve and do not even touch the curve – I just alter the blend mode to screen and mask in to create the luminosity on the face.

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3



4

The lower level

How do you find the captivating beauty in something as everyday as a car-boot sale? **Ed Walker** talks to **Oliver Atwell** about his series taken in a car park in Edinburgh

Why did you feel car-boot sales could work as a photographic project?

Actually, the car boots are not really the subject. It's more about the location – the car park. The seeds of this project were sown when I was shooting street photography in Borough Market in London, which then led me on to shooting low-light portraits on the London Underground. When

I moved to Edinburgh, my main concern was that there wasn't any low-light subject matter that interested me. I mentioned this to my girlfriend and she said she knew where she could take me. One Sunday morning, we went to a massive underground multi-storey car park. It's on level -4 and in there they have a massive car-boot sale. It was perfect.

I love low-light photography,

particularly the fact that there's a kind of studio-portrait level to it. You have the whole thing where people are lit by artificial light and that's especially true of this car-boot sale, where each bay had a light above it. There were also lights down the middle of the lane, so there were these beautiful pools of light everywhere. Sometimes I'd see sellers who didn't have a good enough light above

them, so they'd use their own. I didn't have control over the illumination at all.

Did you take a lot of the lessons you learned from your time shooting at Borough Market and on the London Underground to this project?

Absolutely. There's a lot of low-light photography to be had in the market, particularly in the winter. I took those images when I was testing a new camera. I was deciding whether or not to upgrade my Nikon, so a friend lent me his Nikon D7000. I did a lot of close-up portraiture and that meant I was always looking out for the way people were going to be illuminated. You're working in an environment where you have to second-guess what people are going to do. That put me in the habit of noticing the light and when people are going to step into it.



- 1 Ed had to second-guess his subjects' movements in order to capture them
- 2 Despite appearances, Ed's images are never posed and are a result of him quietly taking the shot and walking away
- 3 Blending in is the key – Ed ensures that he is dressed appropriately and is using a concealable camera
- 4 In shots like this we can see how Ed's time shooting in markets and the London Underground have influenced his current work
- 5 The Nikon D7000 was a necessary choice while working in low light
- 6 Even though each image is taken quickly, composition and framing are still clearly at the forefront of his mind



One of the things I liked is that the images looked staged. All my favourite shots are the ones that appear as if the person has stopped and allowed me to take the picture. Actually, I don't talk to my subjects before or after they are photographed. The only time I'll engage with them is if they chase me down the street.

What is it about the Nikon D7000 that worked so well?

At the time, it was because of its low-light capabilities. Before that, I was using a Nikon D90, but that really didn't cut the mustard. Also, the D7000's speed of focusing was much better because in those situations I need to focus very fast. The camera I have now is a Sony Alpha 6000 and the reason for this is that it has such a fast autofocus. But the D7000 still has the best low-light capabilities. The main problem is that

it's such a big camera and I need something a little more discreet.

Did you restrict yourself to using a single lens while shooting the car-boot project?

I did. I actually used three cameras for this project, because I was experimenting with each model's capabilities. With the Nikon, I just use a 50mm f/1.8 lens. I also use a Fujifilm X100, which has a fixed 23mm lens. And then there's the Sony Alpha 6000, which has a 35mm prime f/1.8 lens. I really try to practise this whole thing of taking a camera out with one lens. I've never really got on with the idea of taking several lenses and switching back and forth throughout the day. When you're working with street photography, you have to focus on what you're doing and not concern yourself with swapping lenses.

Can you tell me a little more about your lack of interaction with the people in your images?

I've never engaged with my subjects. I wear earphones and listen to music when I'm taking photographs. I'll walk up, take the shot and then walk away. I guess I just have a certain manner, which is very quiet, and people almost don't realise I've taken the picture until I've gone. I don't have a strap on my camera and I just look very normal. There's definitely something about the way you dress that is very important.

You've presented this series as a newspaper. Why did you make that decision?

I've been aware of the Newspaper Club [a service to help people make and print their own newspapers] for a couple of years and had always wanted to make one. It's reasonably cost effective, actually. When I did the project it was clear that a newspaper was the best medium for the subject matter. Also, I think it makes the images a little more approachable. I didn't want a glossy art book, because that's not necessarily right for the audience. I'd rather it was presented in a way that the people who visited the car-boot sale would find comfortable. I really wasn't trying to elevate the car-boot sales to a level of high art.



Ed Walker is an Edinburgh-based photographer. His previous images concentrated on marketplaces and the London Underground, while his latest completed project deals with car-boot sales in Edinburgh. You can see more of his work at www.edwalkerphotography.com. For details about the Newspaper Club, visit www.newspaperclub.com

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NIKON M UNSYNCHED RANGEFINDER CAMERA + 5CM F/2 NIKKOR-HC LENS

In 1948 Nikon's very first camera, the Nikon Model one was destined for only a brief production run. Its 24x32mm format proved unpopular with the GHQ of the Occupation Forces under General Macarthur, who would not allow the camera to be exported to the USA because the film format was not compatible with Kodachrome 35mm slide mounts. It was replaced by the Nikon M (the M standing for mutation – Latin for change or alteration). The M used 24 x 34mm format, but it was still smaller than the 24 x 36mm employed by Leica. The camera (pictured) is marked "Made in Occupied Japan", a sign of the times following the 1945 Surrender. This very fine unsynched example is complete with a 5cm f/2 Nikkor HC lens, a leather ever-ready case, an instruction manual, a Nikon Accessories leaflet and the original maker's box. EXC.



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Forum champions

AP's forum competition offers readers a monthly opportunity to showcase their most creative and dazzling images.

Oliver Atwell takes a look at the past year's winners

The AP forum is a great place to share information, speculate about the news, offer advice and show off your well-honed photographic skills. Each month in our forum competition we set a theme and ask our forum

members to take a photo fitting that theme. The top three are then selected, with the winner taking home a Manfrotto backpack.

Each month the entries get stronger. Here we take a look at each winner starting from December 2013 to November 2014.

January Time For a Story

Geren - 'Au Revoir'

✓ This picture succeeds in both creating a visually arresting image and telling a strong story through the simplest means. A woman clasps her dog as they both watch a train speed away. That's it. But what do we take from that?

The sight of a woman watching a train speed away brings to mind a variety of cinematic scenes, perhaps most notably from David Lean's *Brief Encounter*. Train stations can be a place of both love and heartache. They can bring lovers together or they can separate them entirely. Geren's choice to convert the image into black & white further emphasises this notion of a scene tinged with loss. Like the train station, monochrome is a thing of contradiction – it is both romantic and a medium of loss and emptiness.



December 2013 Winter Wonderland

Miked - 'Winter's Passing'

⬆ The visual virtues of this shot are obvious, I think. It's a nice decision to hold the focus on the mountains in the distance. Most of the time we hold things in focus in order to draw attention to them. With that in mind, we should be focusing our attention on the background. In fact, it's had the opposite effect here – it actually places our attention firmly on the out-of-focus trees in the foreground. Seeing the background in this way

makes it seem almost foreboding – there's something intimidating about it.

The title, of course, refers to the fact that Miked has shot this using a slow shutter speed while moving past the scene, which lends a stark and eerie quality to the shot. Despite being captured in Yellowstone National Park in the USA, the image brings to mind the trend for Scandinavian noir we've seen in so many recent books and films.



February Working With What You've Got

Sarmad - 'Missing'

⬆ Would this have been everyone's number-one image? Possibly not. But I really feel this is an image that has a great deal to say. That's the thing that can confuse people when dealing with abstract photography. What is it trying to show, and tell us?

Sarmad's description reads: 'From the mountain in southern Turkey. Overlooking the sea on a dull day. An experiment that paid off.' It certainly did. For me, Sarmad's image communicates the landscape in flux – something that is particularly true of the temperamental, ever-shifting lands found on the coast. No two coasts ever look the same. Light and landscape are always altering and reconfiguring to reveal something new each time. Shooting the image in this way communicates that idea brilliantly.

March In the Dirt
Catriona - 'Misty Road'

✔ This was definitely one of my favourite images from the forum competition. Catriona is a regular entrant and with this image she's truly presented us with an image of absolute beauty and atmosphere. There's so

much to say about it. Let's start with the way she's used the tree on the left-hand side to frame one edge of her image. It curves beautifully into the path below, which in turn sweeps us into the subject – the person with the umbrella. Is our subject a child or is the perspective an illusion? I'm not sure. If it's a child, we see that shooting from a low angle

has given us a glimpse of the world from a child's perspective.
Now add the wonderful fairy-tale quality of the toning and that gorgeous mist, and this image becomes a real winner. I even like the obscured forms in the background. Where is this person going? What's waiting for them out in the mist? This is a seriously good photograph.



May Everyday People
Stephen67 - 'Hide'

✔ There's something genuinely sweet about this image. It's beautifully balanced, too – the angle and composition are just right. It can often be the case that when we see an image, the reason we like it is because of the subtle little elements of the scene. Our eye is drawn to one thing that perhaps everyone else viewing the image would not otherwise notice. For me, it's the newspapers on the edge of the counter. The way the corners are hanging off the surface, for some reason, holds my attention. I think it's perhaps because they act as a way of drawing your eye to the subject – the young boy.



April Look At Me Ready To Snap - 'Other Side of the Glass'

✔ I really love this shot. It's so uncomplicated, so raw and so honest. The crinkles in the brow, the detail in the hair and the arched eyebrow are all absolutely fascinating to me. I'm a huge fan of portraiture and what appeals to me is the honesty of a portrait. I look at a portrait and I want to know everything about him or her. What have they seen?

What experiences have they had? The look on his face goes beyond the blank stare we often associate with these kinds of images.
Ready to Snap's portrait has a particular aesthetic to it that I love. It's the lighting, I think. It just works. Why leave all that space on the right? Because it functions with the way the light falls upon the wall.

June My Favourite Image Chrisevans – ‘Jess: the Levitating Lady’

✓ This marvellous shot from Chris was lit with two second-hand flashguns and, as you may have guessed, is the result of two shots.

‘The first shot was taken with Jess lying on a large plastic barrel that was supporting her in the small of her back,’ says Chris. ‘Her right foot received extra stability from a small chair. Once all the elements were balanced in position, I took the shot. All props were then moved

out of the scene and another shot was taken.’

‘The two shots I had were opened into one document in Photoshop, one on top of the other,’ he continues. ‘The image without Jess and the props was on the bottom layer. I created a mask layer for the top shot of Jess and as I masked off (or deleted) the area where I could see the barrel, it revealed the underlying image of the sofa shot without the barrel. Illusion created!’



© CHRIS EVANS

July Playing in the Shadows

Helander – ‘Callandish Standing Stones, Isle of Lewis’

✓ Regular visitors to the AP gallery and forum should by now be familiar with Helander’s work. He’s a photographer with a staggeringly good eye for landscapes. This is another wonderful example of his ability to draw out the atmosphere of a location. In my undying quest to compare

everyone’s work to that of famous photographers, I’d suggest taking a look at Tom Hunter’s latest project, ‘Axis Mundi’. It’s a lovely project and a massive departure for the artist. That’s the work that came to mind when I saw Helander’s image and, as always, I mean that as a huge compliment.



© HELANDER



© FFLORORD

August The World Under Moonlight Ffolrord – ‘Sea & Stars’

⤴ Photography can transport us to places we may never otherwise visit. Images can give us the illusion of travel. But at the same time, photography can remind us of our place in the greater scheme of existence, whether that’s in society, on Earth, or in this case, the cosmos.

Our world is so polluted by light that there are so few occasions when we are afforded scenes such as this. So until society crumbles and we start eating each other under starlight, we have images like this to remind us just how beautiful the universe is, and just how small we are within it.

September Sticking to the Rules Avt – ‘Rules and Exceptions – 35mm film’

➤ The question is, does this image stick to the rules of photography? The trick is to look beyond its abstract nature. If you see through that and to the image that lies beneath, there is a relatively straightforward shot of architecture. But on the surface we have a surreal view of the city.

‘This is taken from my series Moscow City,’ says Avt. ‘It was shot on 35mm film and a swing-lens panoramic camera following a workshop with the great Russian photographer A Chegin.’ Avt has made rather unconventional use of the camera. The building looks like it’s falling through time. This is a fascinatingly different take on architecture photography.



October
Breaking the Rules
Zou - 'Tokyu Plaza'

◀ This is an absolutely maddening shot! I have no idea where to look. As soon as my gaze rests on one thing, it's pulled up or across towards something else. While that should be a bad thing, I can't help but love the image for just for that reason. It's the structure in the background that really makes it. The reflections are utterly disorientating. Then we have the lines on the road. The angle is all off, meaning there's no way they can function as a comfortable framing device or leading line. Add to that the surreal focusing and you have a shot that can easily make the viewer a little woozy. Again, though, I can't help but love it. Zou's image made me confused, then pleased, then a bit angry before going back to confused. I'm not sure where I am with it now. But for that very reason, I had to award it first place.



November Not the Taylor Wessing
Helander - 'Donald MacDonald'

◀ 'This old farmer obliged for a portrait as he proudly surveyed his livestock and collection of vintage tractors strewn across his land,' says Helander. 'His face is etched with a thousand stories of a hard life crofting in the Scottish Highlands.' It would be a little insulting to your intelligence to go into the details of

why this shot works. It's obvious. Every element of it (pose, depth of field, monochrome) has come together perfectly. The stillness of photography allows us the time to study the subjects and this is one of those shots that I could study for a long time. There are details in the face that make we want to learn as much as I can about this farmer.



Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



Rain stories Alexandros Dalkos

Canon EOS 550D, 17-70mm,
1/125sec at f/5, ISO 400

THERE is a lot to like in this action scene from Alexandros, but somehow it just doesn't quite come off. The leaping girl in her radiant pink and green clothing is astonishing, and she makes a powerful chromatic contrast with the rest of the frame – something that's enhanced by her enthusiastic display of energy in such a sedate scene.

There are elements at work, though, that undermine her power to draw our eye immediately and keep it there for long. Those elements are the other splashes of colour that are fighting her for priority – the

bright yellow traffic lights for one, but also the blue umbrella behind her, the red Coke advert top left, and the pink patterns and shoes in the bottom right. Although the girl's presence is loud, it has to rise above these other visual voices.

You can't change luck, and I doubt the girl would have done it again with less-distracting people crossing the road had Alexandros waited all week, which makes it an almost-but-not-quite image – one that got away.

I've created another version with some of the distractions removed or 'turned down', so you can see what I mean.



Alexandros's original image (above) has distracting yellow traffic lights, a red Coke advert and a blue umbrella. The distractions removed or toned down (top)



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

BEFORE



AFTER

Picture
of the
week

Marathon champion George Fisk

Canon EOS 5D Mark II, 70-200mm, 1/200sec at f/2.8, ISO 100

THIS is a great picture, and one that uses a technique very close to my heart. Catching people as they step into a beam of light, and getting the exposure right for them and not the background, can

create a powerful image and is an excellent means to ensuring your viewer knows exactly what it is you want to be seen first in the photograph. Here we can be in no doubt it is the runner that is

George's subject, and we can't fail to look at him before we enjoy anything else in the scene. It's very good work.

George's exposure is a fraction off, though, and he has allowed parts of the arms and face to become too bright, so I've produced a version that is a touch

darker and less contrasty. I have also dispensed with the heavy brown tones George has added, as they conflict somewhat with the obvious fact this picture was taken recently – and not in 1860.

It is still very well done, though, and George wins my picture of the week award.

Walking on water Gary Gudgin

Fujifilm FinePix HS25EXR, 24-720mm, 1/450sec at f/8, ISO 400

EVERY picture needs a reason to exist. That reason is born the moment we notice something we want to take a picture of. If the reason is born at that moment, its parents must be visual spectacle and technical competence. The mother, visual spectacle, is the situation we noticed that made us reach for the camera. The father, technical competence, is the ability to use the tools to hand to record that situation accurately enough so others may enjoy it.

Gary's picture of gulls is a sickly child. It displays no evidence of either visual spectacle or technical



BEFORE
The original (above), with an arrow formation (top left) and cross (right)

competence – there is nothing remarkable about the scene, and it is poorly recorded.

If you type 'gulls' into Google Images you will see some great

pictures of these birds. However, in this image they aren't doing anything interesting, they don't look remarkable and there is nothing visually stimulating about the situation. Even the light isn't interesting. The reflections in the water are promising, but not enough to carry the picture.

These birds don't sit still for long, so if we wanted to make an interesting picture we have to wait until they move into an interesting formation. Above, I've rearranged them to demonstrate what might have happened had Gary been more patient – an arrow

formation or a cross. Each is moderately more interesting than the birds just in a random pattern.

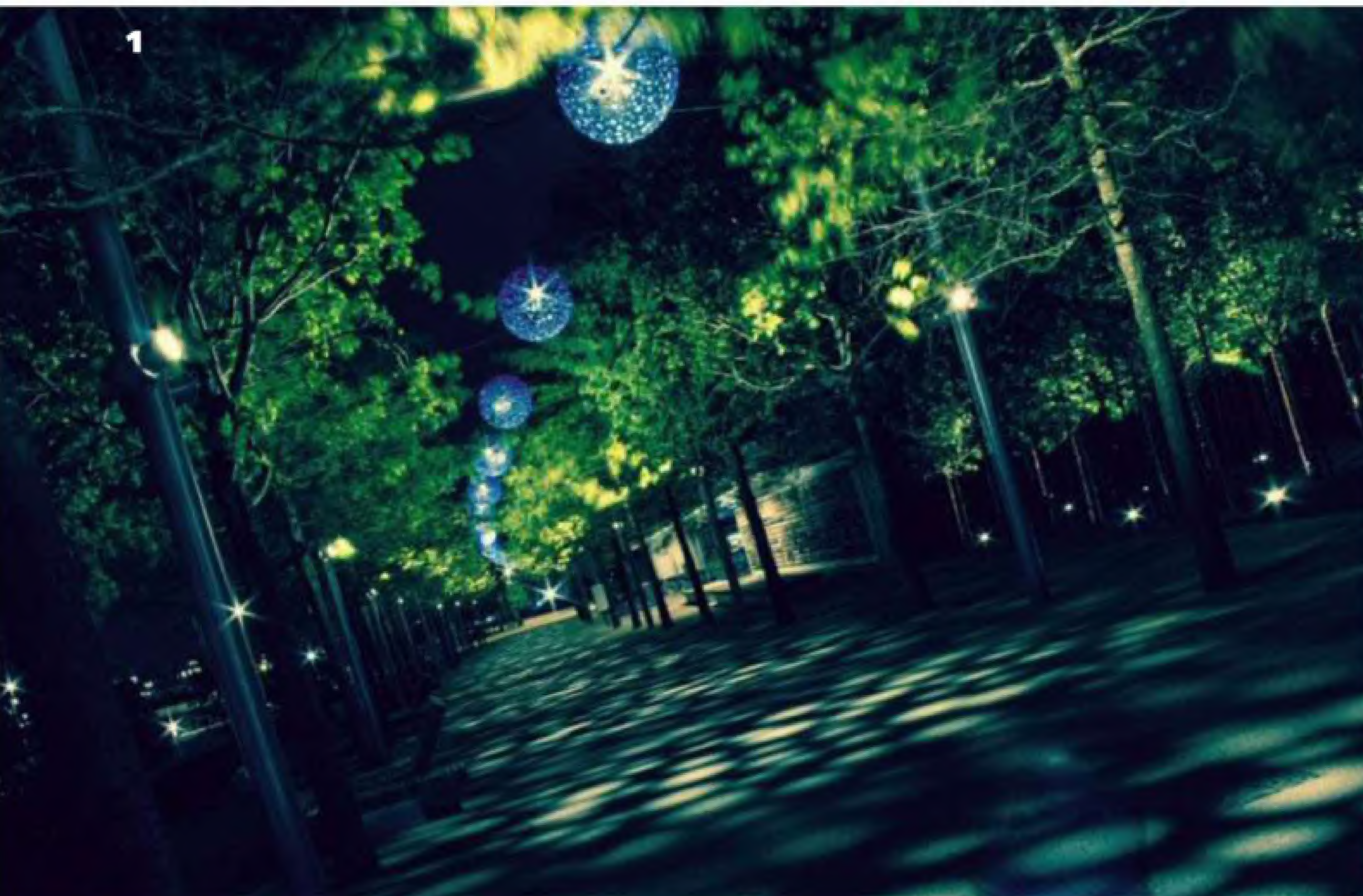
Technically, Gary has allowed the camera to overexpose the gulls by about 2 stops. The meter looked at all that mud, recognised it as dark matter and opened the exposure to brighten it – but in doing so the white feathers of the birds are dramatically burnt out.

If a scene doesn't have the capacity to make you say, 'Oh, look at that!', then it may be better to keep the lens cap on or wait until the scene changes.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Vipul Jivan, London



London-based photographer Vipul Jivan is not a man who likes to box himself into any one genre. Quite simply, he likes any photographic subject that allows him to be at his most creative. 'One of the things I love about photography is that you are always learning something new,' he says. 'I don't want to be one of those photographers who stumbles across a photo that shows a humbling moment – I want to be out there and create it for myself.'

Olympic Park

1 Vipul made some subtle but effective adjustments here, such as turning the highlights to a shade of striking green
Canon EOS 60D, 18-200mm, 30secs at f/18, ISO 100

Self-portrait

2 Using a combination of cloth, an elastic band and lighter fluid, Vipul was able to create a real flame in his hand
Canon EOS 60D, 18-200mm, 1/4sec at f/4, ISO 500



Shoes

3 This magical shot makes fantastic use of a low shooting angle and a sparkling bokeh effect
Canon EOS 60D, 50mm, 1/100sec at f/1.6, ISO 1000



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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio


02 Arena

4 Light painting is a very popular subject and one of the crucial things to get right is to find a visually interesting environment. Here, Vipul has chosen a great location in which to create his engaging image
 Canon EOS 60D,
 18-200mm, 25secs
 at f/20, ISO 100

Wire Wool

5 Vipul has gone for a dynamic camera angle in order to include himself (plus wire wool light painting) and the London cityscape in the background. He achieved this by using a remote trigger to capture the moment
 Canon EOS 60D,
 18-200mm, 25secs
 at f/16, ISO 125



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Callum McInerney-Riley
tests a drive to give your SD
card Wi-Fi functionality

At a glance

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- Eight-hour battery life

THE SANDISK Connect Wireless Media Drive is a portable device that allows users to stream content directly with their smartphones or tablets. Using a free SanDisk Connect app on an Android or iOS device, users can connect to the media drive and access images, documents and videos from the internal memory. Both 32GB and 64GB versions are available. On one side of the device there is an SD card slot, allowing users to insert their cards and read, preview, download and share images and videos that are saved on it. Once the SanDisk Connect is turned on, users can connect to its self-generated Wi-Fi connection and then are ready to share content with your smartphone or tablet. So, what's good about that? Well, essentially, this gives Wi-Fi sharing functionality to any camera that takes an SD card. Chances are the devices won't read raw formats though, so it's best to stick with JPEG files.

Verdict

Being able to simply pop an SD card into the side of the SanDisk Connect and view all the images on a smart device is brilliant. There are two big advantages. First, it enables me to preview images on a large-screen tablet so I can better see the images I have captured. Second, it allows me to quickly share my images on social media platforms from my phone with any SD-compatible camera. The device works flawlessly and there were no issues in use. Equally, I found the drive comes in handy for storing photos and videos to keep yourself entertained on long journeys.



SD card slot

An SD card can be inserted into the slot and the contents can be read, previewed and downloaded wirelessly on a smart device.

Multiple connections

Up to eight devices with five simultaneous HD media streams can be active at once.

USB charging

The device charges via the Micro USB port and has a battery life of more than eight hours.

**Amateur
Photographer
Testbench
Recommended**
★★★★

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Western Digital My Passport Wireless

From £110, www.wdc.com

This wireless hard drive has an SD card slot and allows users to stream content with smart devices. Available in either 500GB, 1TB or 2TB capacities.



PNY Wireless Media Reader

£40, www.pny.com

The PNY Wireless Media Drive can download, stream and share content from an SD card via a smart device, although it doesn't have built-in storage space like the SanDisk.



Kingston Memory Card Reader

From £14, www.kingston.com

This wireless card reader allows users to transfer images to their smart devices from their SD cards or USB storage devices.

Out now

Expert reviews of the latest kit to look out for



Li'l Davinci EZ Store & Display

● £30 ● www.mylittledavinci.co.uk

IT'S CLEAR from the press material of the Li'l Davinci EZ Store & Display Art Cabinet that this picture frame is designed to show off the crudely drawn scribbings concocted by your offspring. Amazingly, it also has applications for photographers. The frame has a small clip-lock system at the back, which opens up to enable users to store around 40 A4 prints. The idea is that photographers can bring whichever image they would like to display to the front, while also having a handy place to store them. At the rear, the frame has all the usual points for mounting it to the wall. As the prints are pushed forward by foam inside the storing compartment, they never sit flat. Instead, the corners back around 3mm behind the mount, which is quite annoying. When viewed straight on or from a distance, it's barely noticeable, but from up close it's a real distraction.

Callum McInerney-Riley

ThumbsUp! Selfie Phone Finder

● From £15 ● www.thumbsupuk.com

THIS multi-function key fob can help you find your phone or keys and alert you to theft, but most importantly, the Selfie Phone Finder can help you take selfies via Bluetooth 4.0.

Using this small device, it's possible to remotely trigger the shutter of a compatible smart device at a range of up to 15m, once paired to it via the Findeasy app, which is available at the Google Play and Apple stores. The device uses a single CR2032 battery, which tends to have a long life so is a definite benefit. I found the Selfie Phone Finder a little fiddly to set up, and I kept setting off the alarm by accident, which was a bit annoying, but one of the best things about the Selfie Phone Finder is that you don't have to have your arm outstretched in the middle of the image. **Jon Devo**



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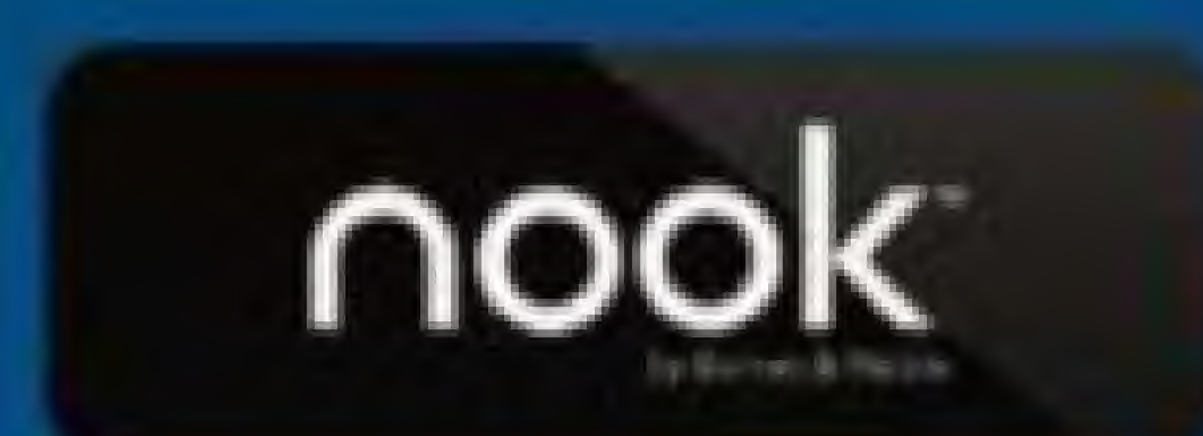


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Video top lights

If you are shooting video we recommend investing in a top light sooner rather than later. **Jon Devo** takes a look at some of the options available

Filter

Filters allow you to adjust the colour and intensity of the light, either for creative effect or to balance ambient light.

Connectivity

Most top lights incorporate a $\frac{1}{4}$ in screw thread that is compatible with a wide variety of stands and hotshoe adapters.

LED bulbs

Compared with other lighting sources, LED lights are more energy and heat efficient.

Power

Some tripods use standard AA batteries for power, while others have their own batteries and can run on mains power.

Dimmer

Some LED lights use dimming controls for finer output adjustment. The downside is that it can be harder to replicate the light output later.



Metz Mecalight LED-480

£90 www.metz.de/en/lighting

This light will attract attention because of its low price, but in terms of size and spec, it doesn't stand out. Designed to sit on the camera hotshoe or be attached to a 1/4in screw, the Metz 480 is a compact and tough unit that has 72 high colour rendering index (CRI) LED lights producing a

colour temperature of 5,600K and a stated luminance of 480 lux. Four AA batteries power it, with a stepless dimmer from 0-100%. The light can also be modularly fitted to the Metz LED-160 to increase its power.

I have a couple of concerns, though. First, the hotshoe adapter

that comes with the light feels cheap. Also, Metz has chosen a magnetic system for attaching the provided filters to the light, but it doesn't secure them firmly enough. As a result, while shooting at an

event, I managed to lose both the artificial light filter and the diffuser filter that came in the box.

However, considering the price, this light does produce good results and therefore represents good value for money.



Amateur Photographer Testbench Recommended ★★★★★

Rift Labs Kick

£129 www.riftlabs.com

Rift Labs' portable Kick light is a neat little package, with a feature set that is unrivalled by any of the other lights we've featured here. Its built-in lithium-ion polymer battery can be charged using a Micro USB input, and you can connect the Kick light to an iOS or Android smart device and control it wirelessly via a Wi-Fi 802.11b/g connection. But you don't just get

control of the light intensity, as the Kick has a continuously adjustable colour temperature between 2,800K and 12,000K, and can produce a very broad colour gamut. There's a comprehensive free partner app that lets you finely tune the colour effect you want and even sample colours from pictures and videos displayed on your smart device – all without

affecting the light's brightness. If you have an iPhone, the Kick can securely cradle your handset with the light on the rear of the phone for use while taking pictures or filming, or just for ease of control. It can also connect to a tripod.

Another impressive feature is that you can create and use lighting-effect sequences to replicate such things as flickering candlelight.

This isn't a particularly powerful LED, and I wouldn't use it as my only option, but as an additional tool it can be useful.



Amateur Photographer Testbench Recommended ★★★★★

Manfrotto Spectra 500F LED light

£199 www.manfrotto.co.uk

Although not the most powerful LED top light in Manfrotto's range, the Spectra 500F offers some of the best colour performance in its class. Now available for under £200, this light has a high colour rendering index score of 90 (from a maximum of 100), so it should give natural-looking colours.

In use, I was pleased with the results and saw my assumptions about quality based on its colour accuracy claims confirmed. The Spectra can produce a bright, even light with no obvious colour bias, thanks to its colour temperature of 5,600K. This neutral light is good for capturing video and stills in daylight.

I also like the fact that it uses replaceable AA batteries, which means there's no need to worry about having to stop to charge it when you're shooting on location. Another useful feature is the ability to boost the light's power by 60% when trying to work against harsh shadows caused by sunlight.

A sturdy ball-head hotshoe adapter is provided and can be used to attach the light to a camera or lighting stand via its 1/4in screw thread. You also get diffuser filter sliders for softening the light and balancing cool tones.



Amateur Photographer Testbench GOLD ★★★★★

Rotolight RL-48 Interview Lighting Kit V2

£175 www.rotolight.com

Designed to produce attractive lighting for interview set-ups, the Rotolight Interview Lighting Kit comes in a useful utility pouch. Two ring lights, a bag of gels including ND and light-balancing filters, and hotshoe adapters for each all fit inside the bag. Each light has 48 bright LED lights, but there's no dimming switch or wheel on either unit. Instead, light,

colour and intensity are controlled using the filter system, which can be a little bit fiddly when working at pace. The light can be adjusted to 6,900K, 5,600K, 4,100K and 3,200K, and even when unfiltered, they are soft enough to be used close to your subject without being overpowering.

Although these are a slightly unconventional choice, their ring shape and light weight make them versatile and easy to set up. Rotolight also states that they are weather-resistant, which is another plus if you plan to work outdoors.

You can get around four hours of continuous use with three removable AA batteries, which is pretty good for a portable LED. I wouldn't recommend this kit for distances beyond two metres, but if your subjects are close, this is definitely worth



Amateur Photographer Testbench ★★★★★



Canon EF 24-105mm f/3.5-5.6 IS STM

Canon's new standard zoom offers a lower-cost option for full-frame users. **Damien Demolder** finds out whether it's a saving worth making

Shooting with a full-frame DSLR is a costly business, and this goes beyond the price of the body alone. If you shoot with an APS-C camera but are tempted by the relatively low cost of, for example, Canon's EOS 6D or the Nikon D610, don't fall into the trap of thinking that your expenditure stops there. Take the time to check out how much you will have to spend in order to upgrade your system lenses from EF-S or DX to the wider coverage of full-frame models.

The new EF 24-105mm f/3.5-5.6 IS STM is Canon's smart answer to this issue – an affordable standard zoom that makes the step up to full frame a little less painful. Nothing comes for free, of course, so inevitably this is not as well specified when compared with the existing EF 24-105mm f/4L IS USM lens. However this was introduced almost ten years ago, and perhaps technology has moved on enough since then to make this newer model a better, as well as a cheaper, option.

Features

As well as being a more affordable choice for the full-frame user, the other remarkable thing about the EF 24-105mm f/3.5-5.6 IS STM is that it is fitted with a stepping motor (STM) to drive the autofocus system. This is especially

pertinent for moviemakers, as the STM is designed to be able to focus without intruding on the camera's audio recording. The sound of the lens is so quiet that it should not be picked up unless the microphone is placed directly in contact with the lens barrel itself. In fact, the

hum of the 4-stop image-stabilisation system is more likely to be an issue than the noise of the AF – even when the camera is hunting. Canon claims to have improved the AF system further with a high-speed CPU and an updated AF algorithm.

The optical formula employs 17 elements in 13 groups. Canon includes two aspherical elements and an ultra-low dispersion (UD) element to encourage sharpness and clarity, while 'advanced' coatings are used to keep flare at bay.

Build and handling

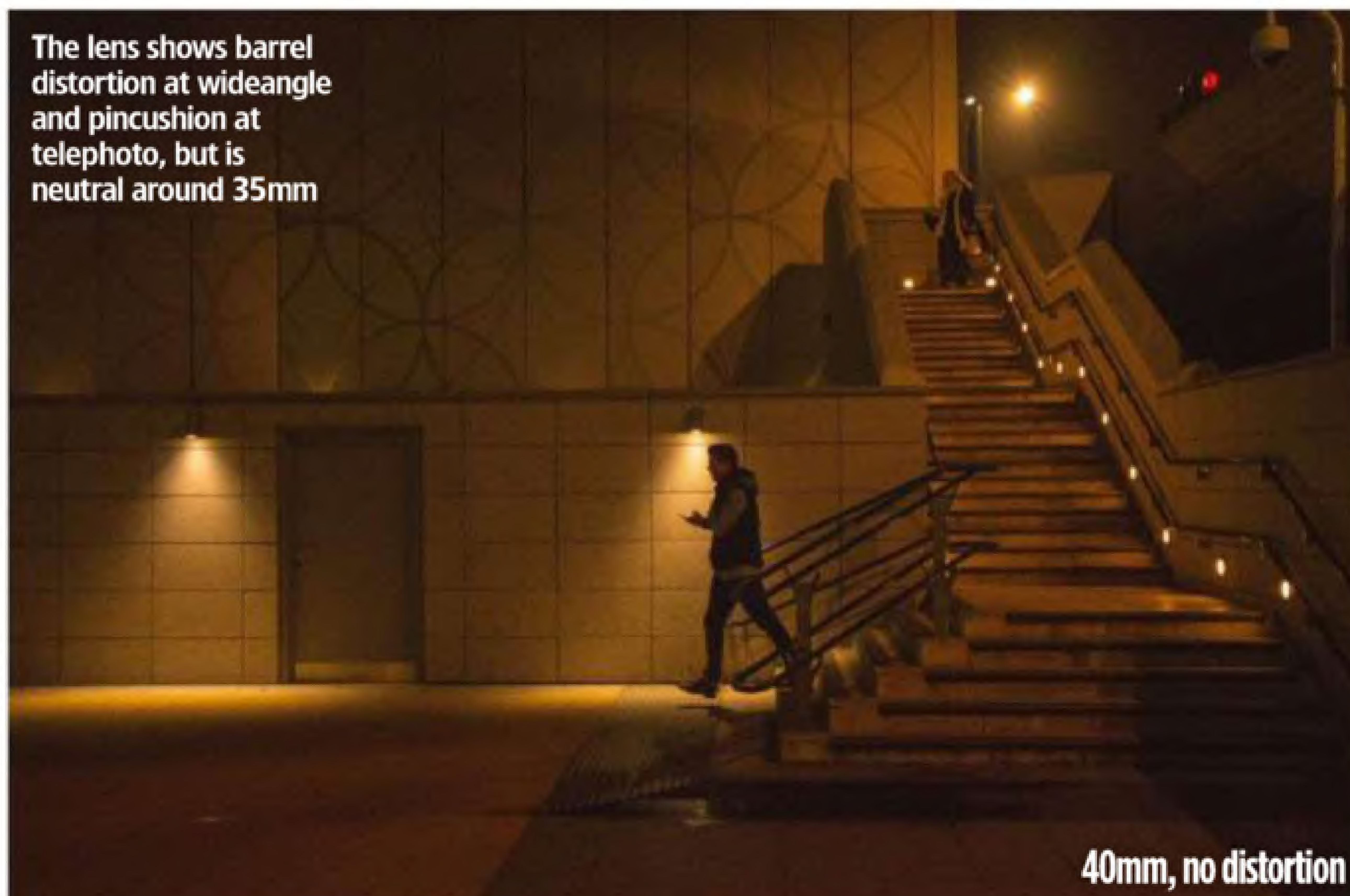
This lens feels pretty much how you might expect it to, given its price point. It seems well made enough, although it could be criticised for its rather plastic feel and its lack of luxurious sparkle – but that's not really too much of a concern. It is lightweight, which is a good thing, but this also contributes to its perception of appearing a little 'cheap'.

Canon helps us to differentiate between the zoom ring and the focusing ring by making the former broad and wide-ribbed, and the latter narrow and fine ribbed. As a result, it's quite easy to tell which of the rings you are operating. As we might expect from an EF lens, the image stabiliser and AF/MF switches live together beneath our left thumb, while the zoom lock is easily reached by the middle finger of the right hand. In the unit I tested, there was no real need to use a lock to prevent the zoom from extending when facing downwards, as Canon seems to have found a good balance between a zoom that extends easily when needed but that sits when it isn't. The forward section of the barrel was prone to wobbling when I walked around, though.

I used this lens on the EOS-1D X and while the size pairing was comfortable and the weight made little impression, the finish looked out of place compared with the glossy styling of the f/4 version.

Working in very low light, in which the camera's AF couldn't find enough contrast to

The lens shows barrel distortion at wideangle and pincushion at telephoto, but is neutral around 35mm





Minimum focus is a useful 40cm

pick out an edge, I rather missed not having a distance scale beneath a window on the barrel to help me focus manually.

The stabilisation performs exactly as expected – it is very good indeed.

Image quality

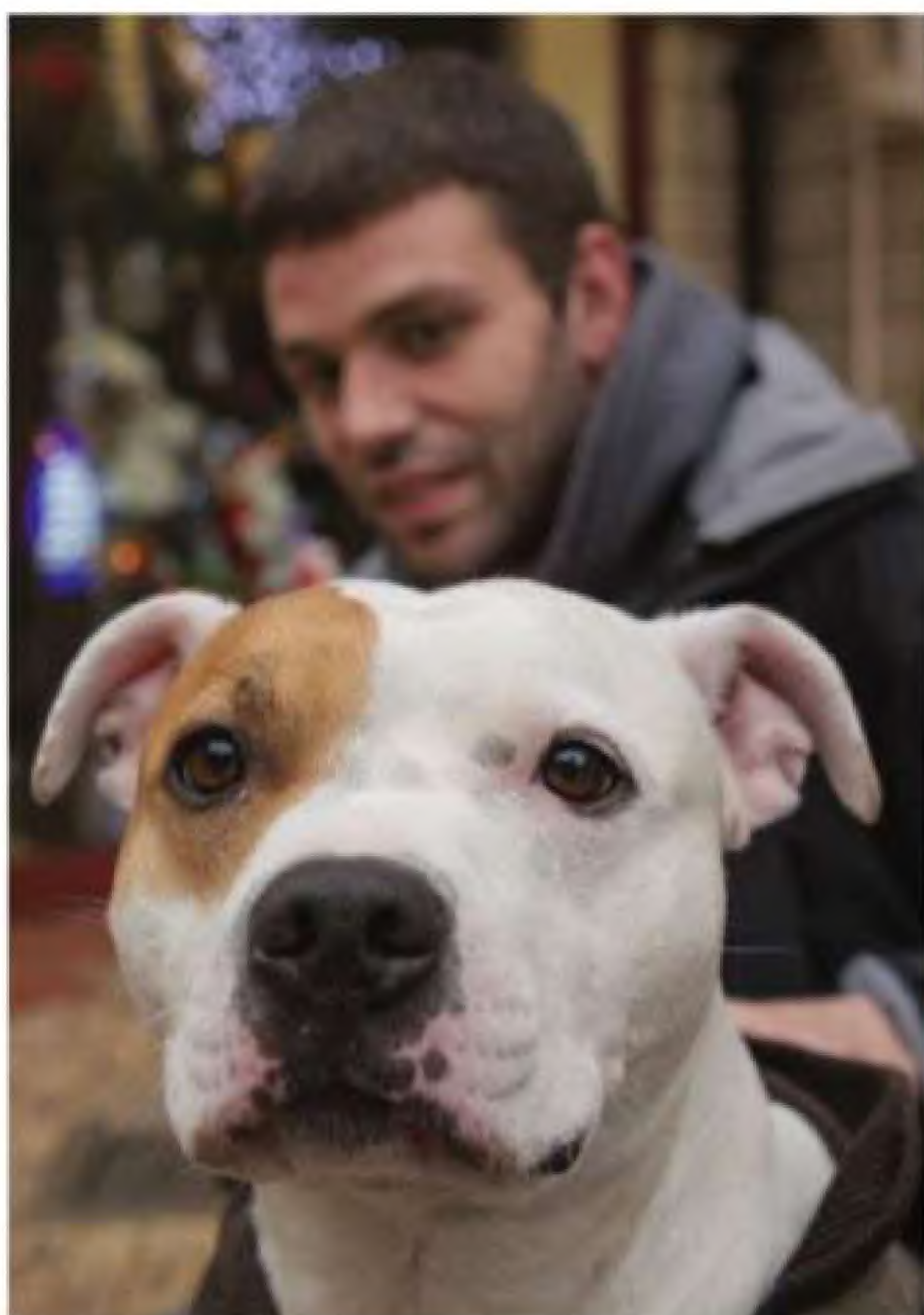
While I can't complain about image sharpness in the middle of the frame, what we get in the corners is another matter. Definition at the edge of the imaging circle is OK but not great, and it rarely manages to match what's achieved in the centre – except when you combine a wideangle with f/11. The best sharpness comes at around f/8, and the wider focal lengths produce the greatest variation in resolution across the frame.

Architectural photographers will want to make the most of the 35mm setting, as this is where the least curvilinear distortion occurs. Predictably, the widest end creates significant and visually intrusive barrelling, while pincushion is noticeable from 70mm and continues to the end of the range.

Inspecting the corners of the frame, small purple and cyan edges can be seen in hard-contrast transitions, such as around tree branches photographed against a bright sky. The fringes are not so distinct that they will be seen at normal print sizes, but should you make enlargements they will become a feature of your work.

It is rather cheap of Canon not to provide a hood with this lens, and short-sighted, too, as it does actually need one. I found that while it coped well with light entering the lens directly, bright areas just outside of the field of view created streaks and glowing edges. Lens hood EW-83M will help the lens perform better, but users will have to fork out an extra £30.

We don't only lose detail as we travel away from the centre of the image, we lose light too, but vignetting tends to be more noticeable in lab tests than in real life. Scientific shooters should beware, though.



Out-of-focus backgrounds are quite attractive

Our verdict

IF CANON set out to create a more affordable lens for full-frame camera users, then it has succeeded. If it set out to also provide a low-cost wonder with exceptional image quality, then it has missed the mark. This isn't a bad lens, but it fails to impress either. I found I had to employ quite high ISO settings to compensate for the limited maximum apertures, which often created a situation in which even the EOS-1D X was producing noise with a greater frequency than the resolution of the lens. The new stepping motor does work very well, AF really is fast and silent, and the stabilisation is typically excellent, but I couldn't help feeling that stills shooters would be better off spending the extra £260 to get the older f/4 version, or buying a couple of decent primes instead. The whole point of moving up to full frame is to make the most of the extra quality, and while this lens can produce good images in good light, on many occasions it will neutralise the advantage a larger sensor can offer.



Data file

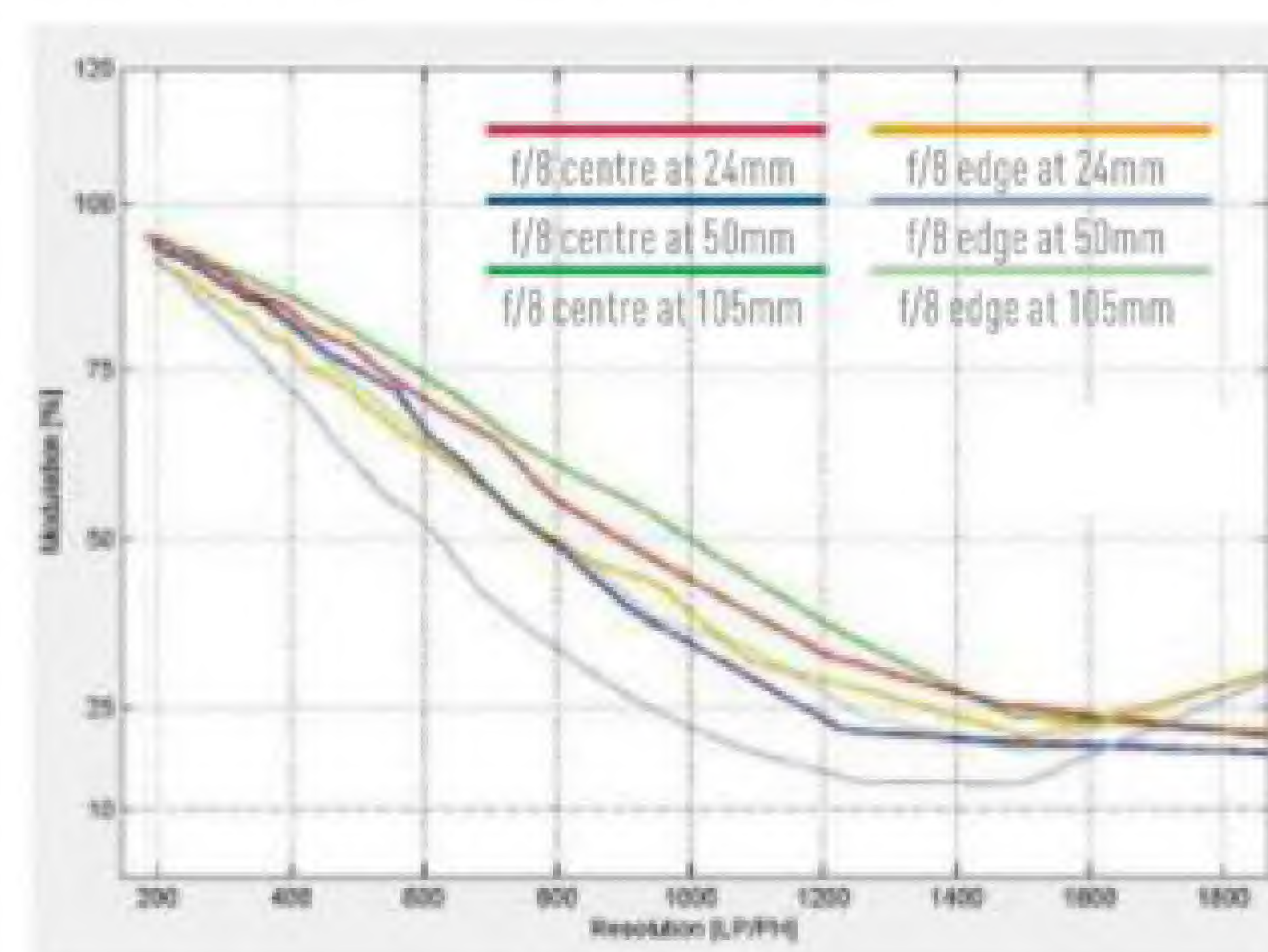
Price Around £480
Filter diameter 77mm
Lens elements 17
Groups 13
Diaphragm blades 7
Aperture f/3.5-5.6
Minimum focus 40cm
Length 104mm
Diameter 83.4mm
Weight 525g
Lens mount Canon EF



Canon EF 24-105mm f/3.5-5.6 IS STM

Resolution

Our lab test demonstrates that the EF 24-105mm f/3.5-5.6 IS STM is sharpest when used at the wide end of the focal range, but conversely this is also the point at which there is the greatest fall-off from edge to centre – until f/11, where the best overall sharpness occurs. At longer focal lengths, images are generally less sharp at every aperture, with a sudden drop in quality beyond f/16.



Shading

Corner darkening is actually quite dramatic at all apertures when this lens is used at 24mm, but the situation gradually improves through the focal range. By the 50mm mark, corners are 'acceptable' from f/8 onwards, and at the longest end of the lens we only need to close by 1 stop (f/8 again) to get rid of noticeable vignetting.

24mm f/3.5



105mm f/5.6



Curvilinear distortion

At 24mm, barrelling is inevitably quite serious for any subject, let alone architecture, but it dies away as we zoom in. I found shots taken at about 40mm to be the straightest. Beyond 50mm, pincushion becomes visible, which can be flattering for portraits but is far from ideal for all subjects.

24mm



105mm



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Tested

Canon PowerShot G7 X

Fujifilm X30

Panasonic Lumix DMC-LX100

Sony Cyber-shot DSC-RX100 III

Top zoom compacts

The premium zoom compact market got a lot more competitive in 2014, with larger sensors, fast lenses and built-in EVFs. **Andy Westlake** looks at four of the best

Once upon a time, when you bought a camera, you had a fairly straightforward choice. You could get a compact camera that was easy to carry around, but which used a small sensor that meant image quality wasn't great. Or, for a real step up in quality, you could buy a DSLR, but being relatively large and bulky this was probably not a camera you'd carry around all the time.

With the advent of compact system cameras, and in particular

'rangefinder-style' models like the Olympus Pen E-P1 in 2009, these lines started to blur – it became possible to get DSLR-level image quality in a rather smaller package. Cameras like the Fujifilm X100 and Ricoh GR also appeared, giving superb quality in a small camera with a fixed prime lens. Then, in mid-2012, Sony released the Cyber-shot DSC-RX100 – a shirt-pocket-sized camera with a 20.2-million-pixel, 1in-type sensor with an area almost 3x that of other enthusiast

compact cameras – and transformed the market at a stroke. For the first time it became possible to get image quality close to that from a DSLR, in a genuinely small camera with a zoom lens that you could carry everywhere with you.

For a couple of years, Sony had no real competition and, when it announced the third-generation RX100 III in May 2014, it was still essentially unchallenged as the small camera of choice for serious photographers. However, at

Photokina later that year, Canon announced the PowerShot G7 X, which was very similar to the RX100 III, and Panasonic entered the fray with the Lumix DMC-LX100, which featured an even larger four thirds-type sensor. Suddenly, the sector looks very competitive indeed.

In this group test we're looking at these three cameras – the Canon PowerShot G7 X, Sony Cyber-shot DSC-RX100 III and Panasonic Lumix DMC-LX100 – and evaluating their respective strengths and weaknesses. We're also throwing into the mix the Fujifilm X30, which uses a smaller 2/3in-type sensor, but offers an impressive feature set at a competitive price.



Canon PowerShot G7 X • £499

The G7 X crams a useful 24-100mm equivalent f/1.8-2.8 zoom into a truly pocketable design



1 Lens control ring 2 Exposure compensation dial 3 Pop-up flash 4 Zoom lever 5 Tilting touchscreen 6 Lens ring function button 7 Movie record button

THE CANON PowerShot G7 X is a true pocket camera, and almost exactly the same size and weight as the Sony Cyber-shot RX100 III. Canon has stuck broadly with the tried-and-tested (and much-imitated) body design it pioneered on the PowerShot S90, so there's a round-lens control dial for changing exposure settings, with click stops offering useful tactile feedback. An exposure-compensation dial lies under the mode dial, but it's a little stiff to turn. It rotates in the opposite way to other brands, so if you're planning on using it alongside a Sony or Fujifilm camera, for example, it could be confusing.

Aside from this, the G7 X is great to shoot with. The focus area can be selected intuitively by tapping the screen, and two buttons (ring func and record) are customisable, as is the on-screen Q menu.

With a screen that tilts upwards and forwards, the G7 X offers a little less flexibility than the RX100 III. However, it does have a touchscreen, which you can use to focus on your subject and even release to the shutter. It can also be used for changing most camera settings. If you absolutely need an eye-level viewfinder, though, you can cross the G7 X off your list, as it doesn't have one.

The lens on the G7 X combines

a broad 24-100mm equivalent zoom range with a fast f/1.8-2.8 maximum aperture, making it the standout option in this group. The penalty for this extended range is that the lens is slightly soft towards the edges at large apertures, although it gives great results stopped down to f/4. A built-in neutral density filter allows shooting wide open in bright light.

When it comes to continuous shooting, the G7 X disappoints. Its headline 6.5fps specification isn't bad at all, but this rate drops to little over 1fps the moment you turn on raw recording. Autofocus isn't the G7 X's strength, either, and though it's not terrible, all the other cameras in this group perform noticeably better, especially in low light.

In terms of video, the G7 X is very competent, although it can't really match the best cameras in this group for the quality of its footage. One nice touch is that the touchscreen can be used to change exposure settings silently.

Perhaps the G7 X's weakest point is its battery life. It has a CIPA-standard rating of just 210 shots per charge, so turning on the energy-saving Eco mode is a good idea. The battery is charged externally, which makes it easier to manage spares, although it can't be topped up via USB when you're out and about.

Fujifilm X30 • £420

With a mechanical zoom ring and excellent viewfinder, the X30 has an impressive feature set



1 Lens ring function button 2 Focus mode switch 3 Zoom ring 4 Lens control ring 5 Flash 6 Electronic viewfinder 7 Rear command dial 8 Tilting screen

THE FUJIFILM X30 is the largest camera in this group, despite having the smallest sensor, and with its protruding lens barrel it won't fit into many pockets. Its unique selling point is a mechanical zoom ring around the lens that doubles as a power switch, and this works really well. Other external controls include an exposure-compensation dial, and twin control dials for shutter speed, aperture and so on. The dial around the lens is disappointing, though, as it doesn't have click stops and is disconcertingly laggy when you're trying to change settings. On a more positive note, it is excellent for manual focus.

The 2.36-million-dot EVF is the best in its class, giving a large, bright and detailed view. It is pretty colour accurate to the final image, and lots of shooting information can be displayed simultaneously. The rear screen tilts both upwards for waist-level shooting and downwards for overhead shots, but it can't be set to face forwards.

The three-year-old lens design now looks dated, with just a 28mm (equivalent) wideangle. In return, it's the longest at 112mm. Then again, it's easy enough to crop a 70mm (equivalent) shot to match this. There's no ND filter for shooting in bright light, either. Crucially, though, the lens is excellent, giving sharp results

through the range even with the aperture wide open.

The X30 has the fastest peak shooting speed here of 12fps, but it can only keep this up for a relatively short duration. In general, the camera focuses quickly and reliably, although I found it has a bad habit of occasionally losing focus lock with the shutter button half-pressed, forcing a refocus before shooting. On paper, the video specification is strong, but the quality of footage from the X-Trans CMOS sensor simply can't match the other cameras in this group.

The X30 trumps the other cameras with both a small pop-up flash and a hotshoe that's compatible with Fujifilm X-system dedicated units. The flash can even trigger optical slave units for studio work. Multiple remote-release options are available: you can screw a mechanical cable into the shutter button, and both the micro USB and 2.5mm microphone socket can accept remotes too. Naturally, it also offers Wi-Fi control.

Battery life is excellent, at 470 shots per charge. Like the Sony, there's no charger in the box, so you have to use Micro USB to top up. However, Fujifilm has used the NP-95 battery for years, so cheap third-party spares and chargers are easy to find.

Panasonic Lumix DMC-LX100

£699

The LX100 combines traditional control dials with a large multi aspect ratio sensor



1 Manual focus ring 2 Aspect ratio switch 3 Zoom lever 4 Shutter speed dial 5 Hotshoe mount 6 Electronic viewfinder 7 Movie record button 8 Q menu

IN TERMS of size, the Panasonic Lumix DMC-LX100 occupies the middle ground here. It is noticeably bigger than the Sony or the Canon model, but a bit less bulky than the Fujifilm X30. With its prominent lens barrel, it will just about fit into a large coat pocket.

The retro-style body is festooned with buttons, dials and switches, including shutter speed, aperture and exposure compensation dials. It's highly customisable, and many of the rear buttons and the round-lens control dial can be reassigned. I set the camera's D-pad to position the AF point, and placed ISO control on the lens ring. The LX100 is a great camera to shoot with, and I especially like the on-lens selection switch for the multi-aspect-ratio sensor.

The electronic viewfinder is too saturated and contrasty by default, and while this can be toned down, the setting is only visible when viewing the menu with your eye to the EVF so many users will never locate it. The high magnification refers only to the 16:9 aspect ratio, and in 4:3 mode the view is barely larger than that of the RX100 III.

The LX100 is the only camera in this group with a fixed screen, which means it's not such a great choice for low or high-angle shooting, but it does offer much more accurate colour than the EVF.

Despite its size, the LX100 can't find space for a built-in flash – instead, it comes with an accessory slot-on unit. But it does have a hotshoe for external flash units.

The 24-75mm (equivalent) lens is just fractionally longer than that of the Sony RX100 III. However, it covers a larger sensor area, so the f/1.7-2.8 aperture allows shallower depth of field and more background blur, and the high-speed electronic shutter allows shooting wide open in bright light. The lens should be stopped down to around f/4 for optimum sharpness across the frame.

With both fast 11fps speed and a large buffer, the LX100 is the best in this group for continuous shooting. Its impressive speed extends to its autofocus, which performs really well. The LX100 is capable of focusing more reliably and in lower light than the other cameras – indeed, I found it never really misfocused at all.

With its ability to record in 4K, the LX100 is top of this group for video, and the 4K Photo mode allows easy extraction of 8-million-pixel stills. However, the LX100's full HD output isn't as good as the RX100 III's.

The CIPA battery life is a respectable 270-350 shots per charge, depending on use. An external charger comes in the box, but USB charging isn't an option.

Sony Cyber-shot DSC-RX100 III

£669

The latest version of Sony's popular RX100 series has a pop-up EVF and fast 24-70mm (equiv) zoom



1 Lens control ring 2 Zoom lever 3 Flash release 4 Pop-up electronic viewfinder 5 Tilting screen 6 Rear command dial 7 Movie-record button 8 Custom button

THE SONY Cyber-shot DSC-RX100 III is slightly thicker than its predecessors, but will still fit into a shirt pocket. As with the older models, though, the control set-up is a weak point. The main issue is the smoothly rotating control dial around the lens, which makes you feel divorced from the shooting process. The buttons and rear dial are also fairly small and fiddly.

The default control set-up isn't as quick and logical as the G7 X's, but it is highly customisable, and with a bit of tweaking most users should be able to set it up to match their preferred way of working. Personally, though, I find that shooting with the RX100 III always feels more like I'm battling against the camera, rather than working with it.

The hinged screen can rotate upwards 180° and downwards 45° for overhead shots. The neat pop-up electronic viewfinder is very good indeed, but while a lot of shooting information is available, it's not possible to see everything simultaneously. Instead, you're forced to cycle through display modes to see the electronic level and live histogram.

Sony's 24-70mm (equivalent) f/1.8-2.8 lens looked really impressive earlier this year, but has since been surpassed by that of the G7 X. One less-obvious point is that its maximum aperture

drops quickly: at 35mm (equivalent) it's already f/2.8, while the other cameras offer f/2.3 or thereabouts. On a more positive note, the Sony lens is sharper towards the edges of the frame wide open. It has a built-in neutral density filter for use in bright light, and cleverly the camera can engage it automatically when it is needed.

The RX100 III can shoot at up to 10fps, which is particularly impressive given the sensor resolution. Like the G7 X it slows down in raw mode, but nowhere near as much. Autofocus is pretty quick, and generally accurate and decisive, being noticeably better than the G7 X but not quite as good as the Panasonic's LX100.

Video is a strong point, as the RX100 III uses a full-frame readout mode to give much better-quality footage. Its clickless control dial also helps with changing settings without disrupting the soundtrack.

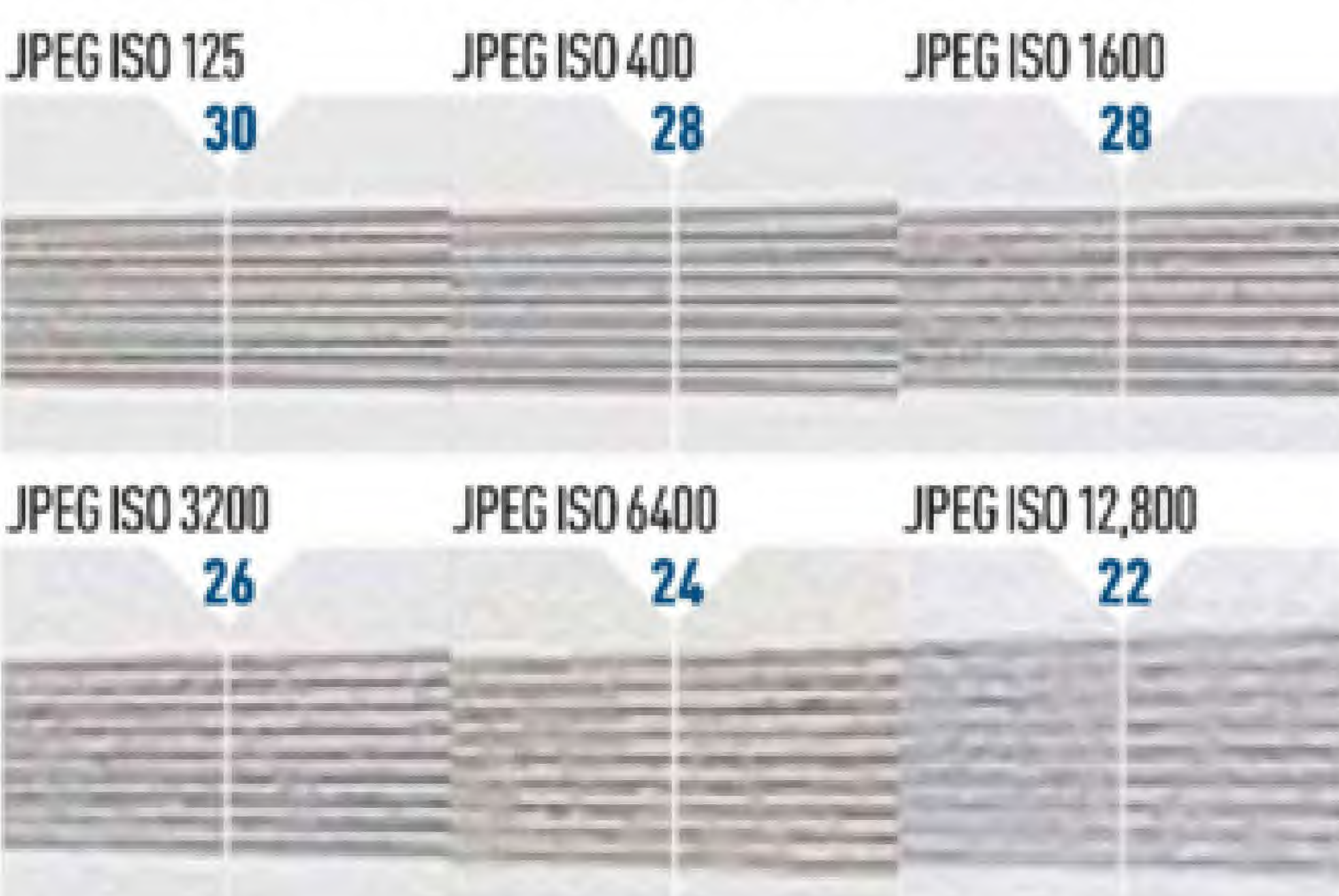
Battery life is a very decent 320 shots, as per CIPA standard tests. It is charged using USB, which is fine if you only use one battery, but more awkward if you like to keep a spare one charged and handy.

The Micro USB multi-terminal can accept a wired remote release, and the camera can also be controlled over Wi-Fi.

Canon PowerShot G7 X

Resolution

The G7 X resolves 3000l/ph at low ISO and is joint top of this group with the Sony RX100 III. This advantage is maintained at moderately high ISOs, with around 2800l/ph at ISO 1600. At higher sensitivities noise starts to take over, and resolution drops to around 2400l/ph at ISO 6400 and 2200l/ph at ISO 12,800.



Noise

The G7 X gives clean, highly detailed images at ISO 125. However, noise impacts the images quite quickly as the sensitivity is increased. Even at ISO 400, fine low-contrast detail is being smoothed away by Canon's aggressive noise reduction, and at ISO 1600 shadow detail is suffering visibly. By ISO 6400 noise overwhelms the image, despite the best efforts of the NR system, and ISO 12,800 is for emergency use only.



Colour and white balance

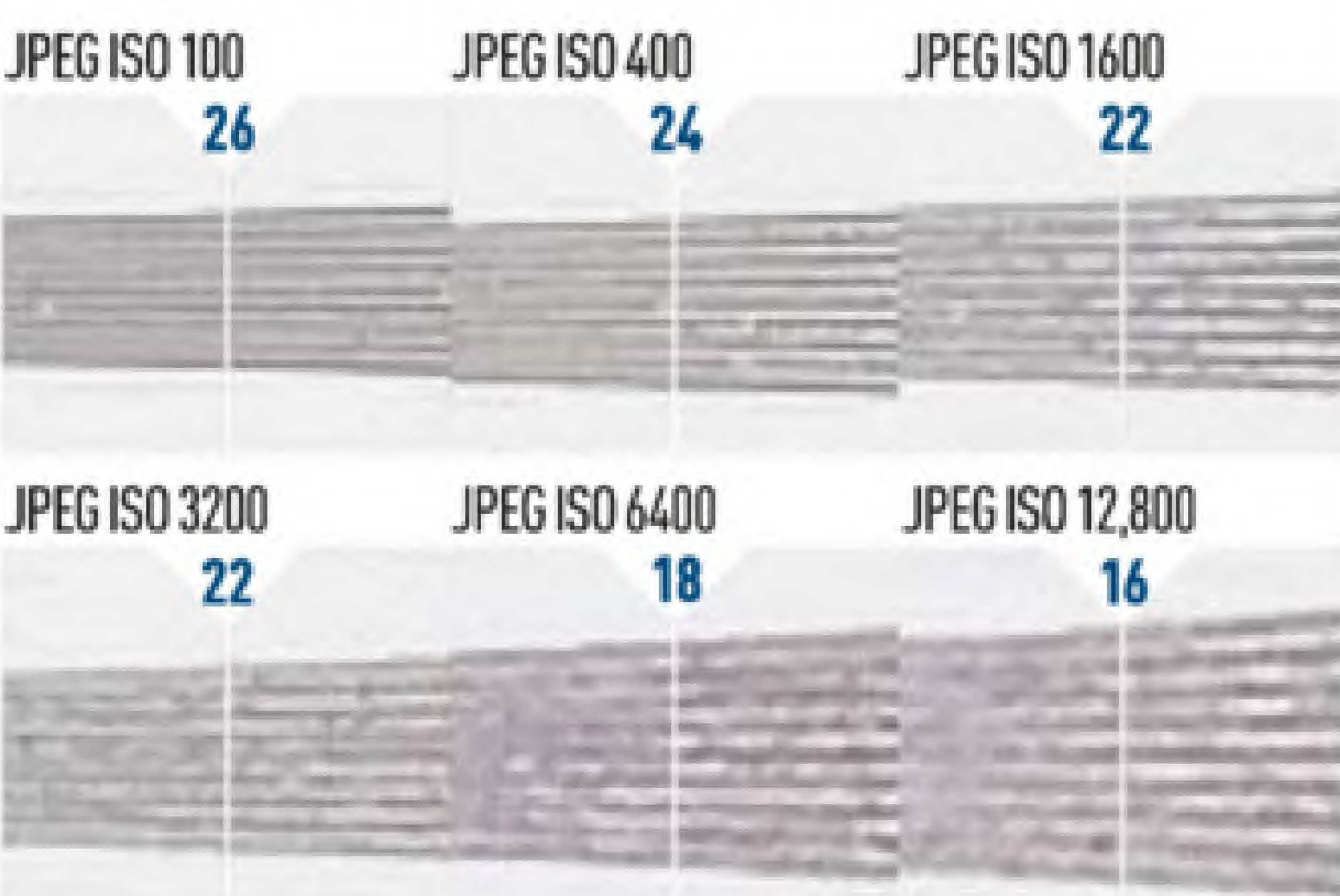
The G7 X's JPEG output offers a typical PowerShot look, with punchy, saturated colours and strong, deep-blue skies. The default noise reduction is quite aggressive, at the cost of fine detail. This rendition might be a little overblown for some photographers, but while Canon offers a decent set of colour controls, they're disabled if you shoot raw as well as JPEG.



Fujifilm X30

Resolution

The X30 cleanly resolves around 2600l/ph, but with no anti-aliasing filter it continues to display false detail at higher frequencies. At ISO 1600 this drops to around 2200 l/ph, but beyond this it deteriorates more quickly. At its extended JPEG-only ISOs, resolution falls to just 1800l/ph at ISO 6400 and 1600l/ph at ISO 12,800.



Noise

With the smallest sensor in this group, the X30 suffers in comparison to the other cameras. It gives detailed, low-noise images at low ISOs, but even at moderately high settings its images start to look obviously processed when viewed up-close due to the effects of noise reduction. At ISO 1600 fine detail is smoothed away and shadows are blocking up badly. ISO 3200 is OK at a pinch, but higher settings are best avoided.



Colour and white balance

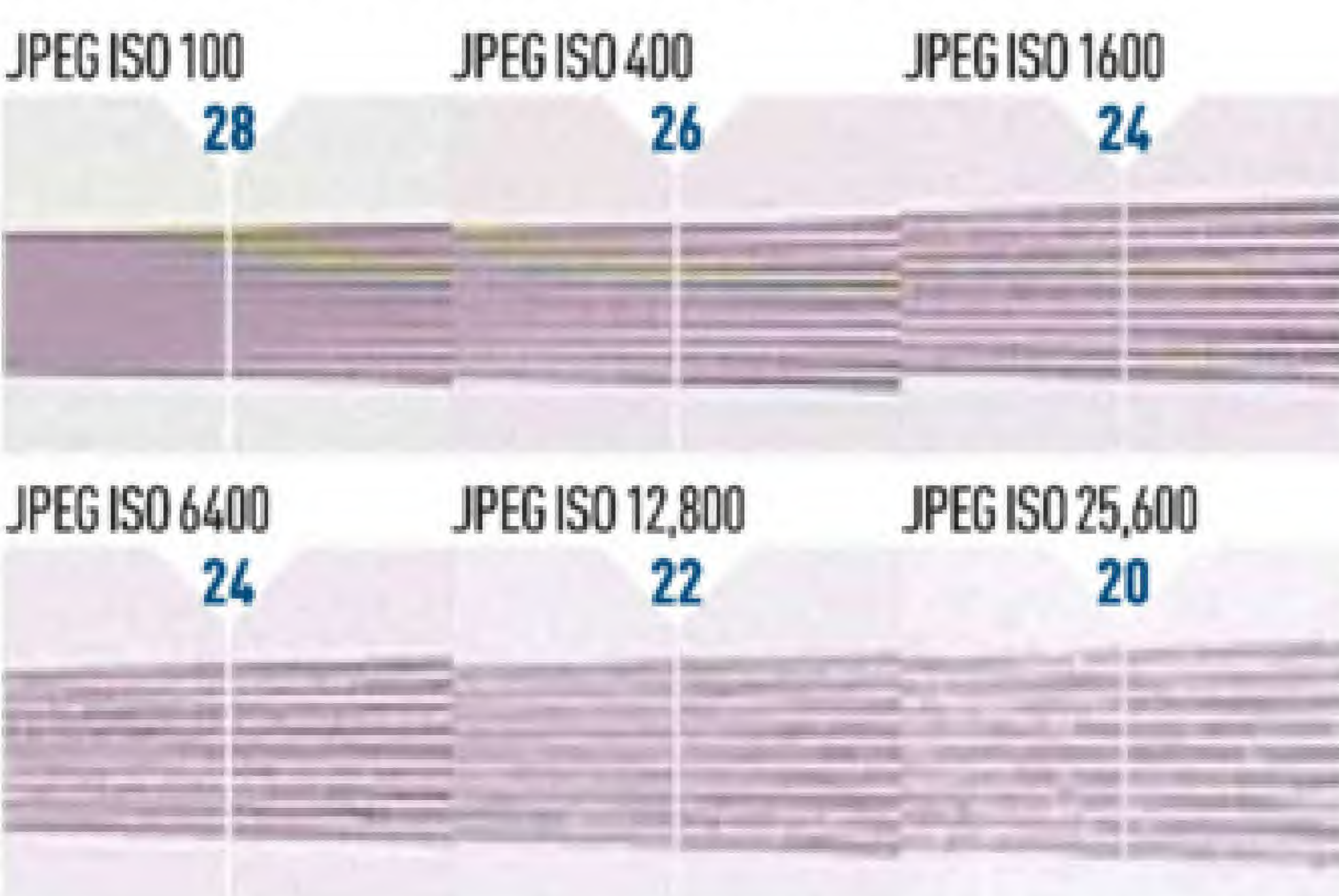
Where the X30 really excels is in the colour rendition of its camera JPEGs. It gives arguably the most attractive results of the group out of the box, and Fujifilm's film simulation settings give lots of options. Auto white balance tends to be well judged, but can err on the cool side. In-camera raw conversion allows you to adjust everything after shooting, too.



Panasonic Lumix DMC-LX100

Resolution

The LX100 resolves around 2800l/ph at ISO 100. Resolution drops slightly at ISO 1600 to 2400l/ph, which is still a bit behind the 20-million-pixel cameras. However, at ISO 6400 the larger sensor cancels out the pixel-count differences, and at the highest ISOs the LX100 overtakes the other cameras for resolution.



Noise

The LX100 lags behind the two 1in-sensor cameras in terms of resolution, but does a bit better with regards to noise. ISO 400 is barely distinguishable from ISO 100, and while noise is visibly having some impact at ISO 1600, particularly in terms of reduced shadow detail, it's not a huge problem. The top ISOs look a bit cleaner than the RX100 III and G7 X in terms of noise and detail retention, but the difference is rather small.



Colour and white balance

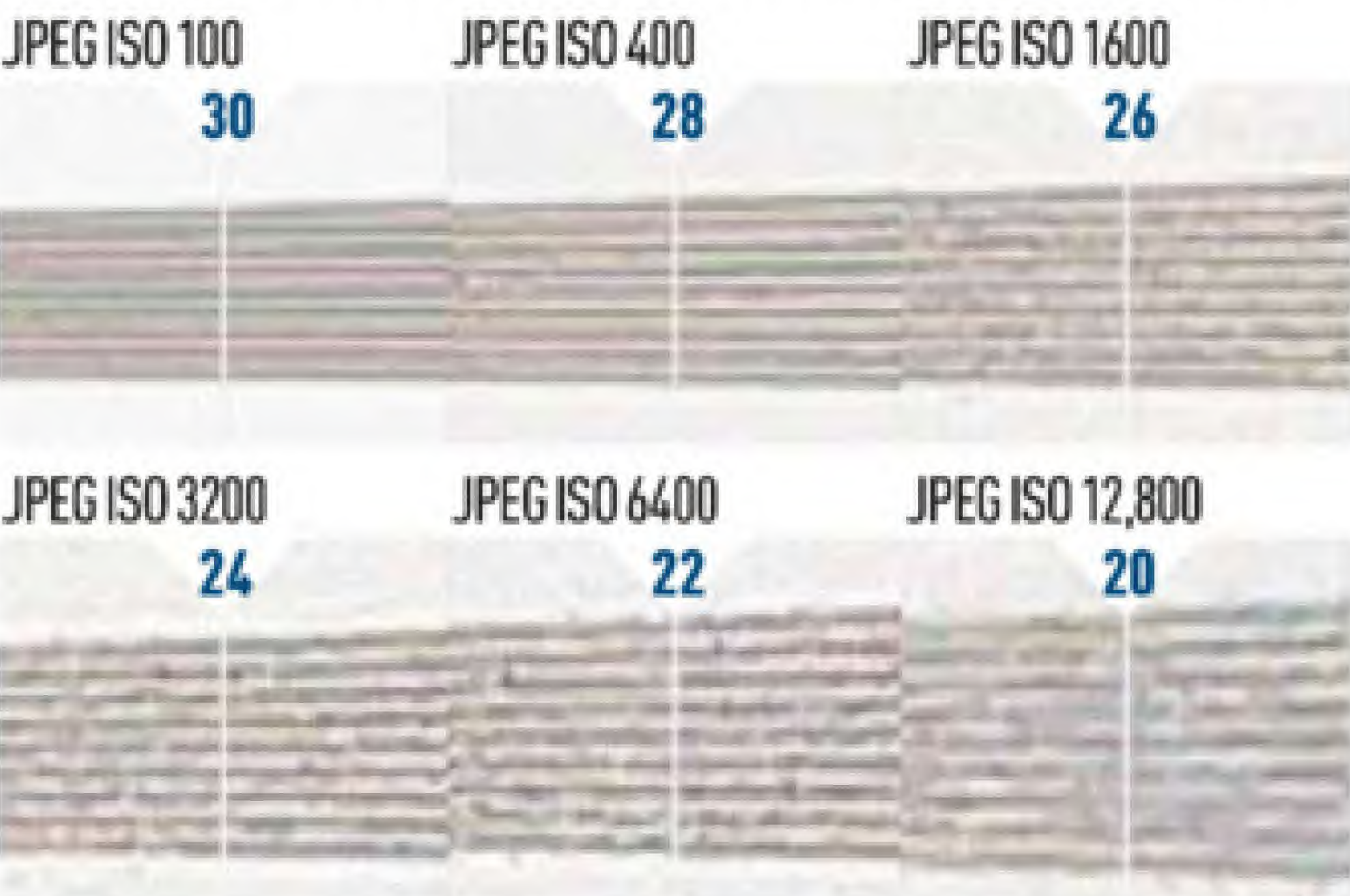
The LX100's image quality is very good indeed, with JPEG output that's rather more attractive than previous Panasonic cameras. The auto white balance gets things right more often than not, and colours are fairly strong and punchy without being overblown. A comprehensive in-camera raw-conversion module allows corrections to be made after the event.



Sony Cyber-shot DSC-RX100 III

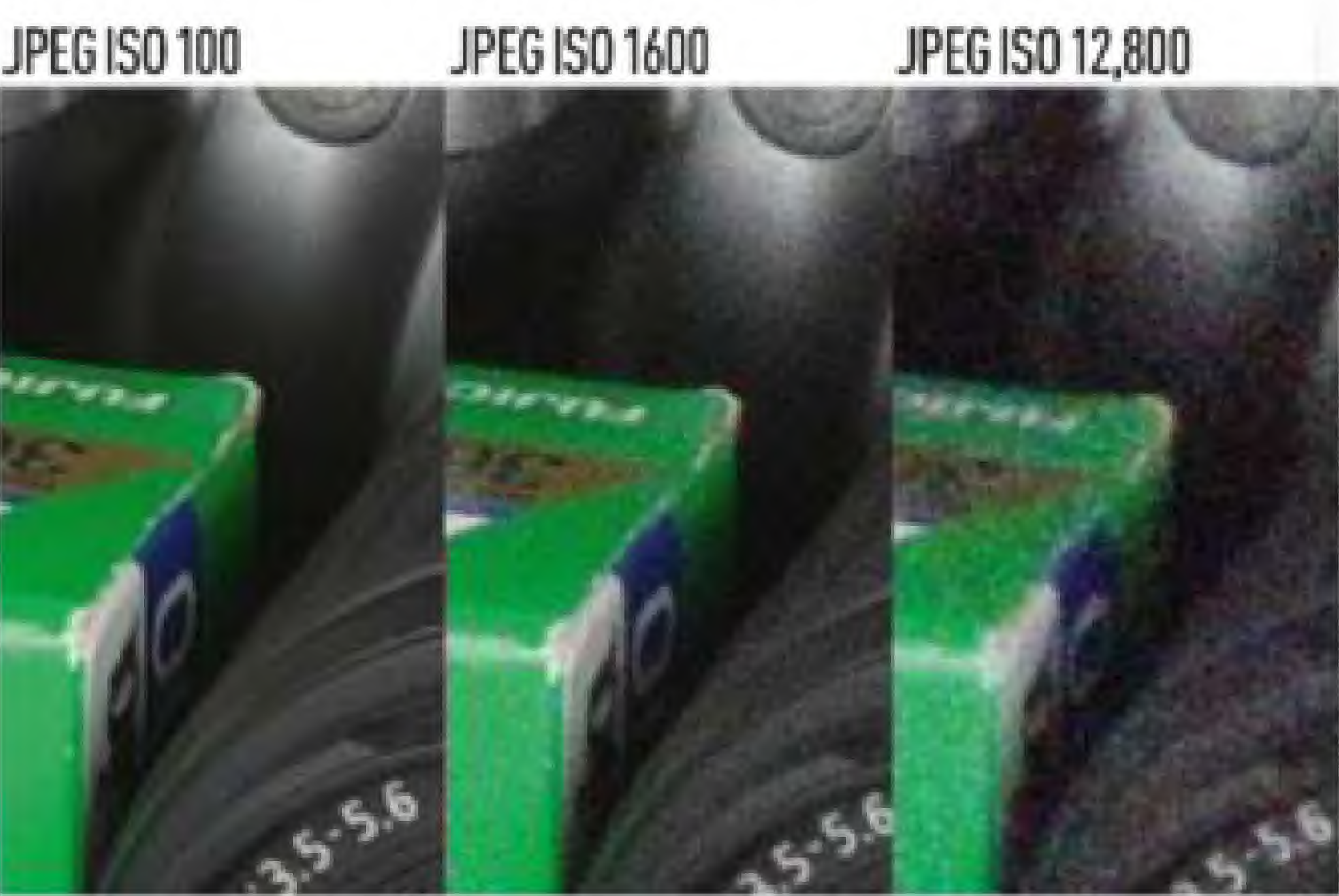
Resolution

The RX100 III is joint top of the group, resolving around 3000l/ph at ISO 100. Like the G7 X, it performs well at sensitivities up to about ISO 1600, where it gives around 2600l/ph – a little lower than the Canon due to less aggressive smoothing of noise. Resolution drops to 2200l/ph at ISO 6400, and 2000l/ph at ISO 12,800.



Noise

Not surprisingly, the RX100 III behaves very much like the G7 X. Noise levels are low at ISO 100, meaning the 20.1-million-pixel sensor can deliver lots of detail, but noise increases visibly at even moderate ISOs. At ISO 800 fine detail starts to disappear due to the combined effect of noise and noise reduction, and ISO 3200 is the highest setting I'd happily use. ISO 6400 is distinctly noisy and ISO 12,800 is really best left alone.



Colour and white balance

The RX100 III produces impressively sharp, detailed images thanks to its excellent lens and 20.1-million-pixel sensor. However, its JPEG colour output is perhaps the least appealing of the group, with a tendency towards insipid colour and cyan skies, so it's best to shoot raw. It's not terrible by any means, but when viewed side-by-side the other cameras give nicer images.



Data file

	Canon PowerShot G7 X	Fujifilm X30	Panasonic Lumix DMC-LX100	Sony Cyber-shot DSC-RX100 III
Sensor	1in, 20.2-million-pixel BSI CMOS	2/3in, 12-million-pixel X-Trans CMOS	Four thirds, 12.8-million-pixel MOS	1in, 20.1-million-pixel Exmor R BSI CMOS
Output size	5472 x 3648 pixels	4000 x 3000 pixels	4112 x 3088 pixels	5472 x 3648 pixels
Lens	24-100mm (equivalent) f/1.8-2.8	28-112mm (equivalent) f/2-2.8	24-75mm (equivalent) f/1.7-2.8	24-70mm (equivalent) f/1.8-2.8
Shutter speeds	250-1/2000 sec	30-1/4000sec	60-1/16,000sec	30-1/2000sec
ISO	125-12,800	100-12,800	100-25,600 (extended)	125-12,800
Exposure comp	±3EV in 1/3EV steps	±3EV in 1/3EV steps	±3EV in 1/3EV steps	±3EV in 1/3EV steps
Drive mode	6.5fps	12fps	11fps	10fps
LCD	3in, 1.04-million-dot, tilting touchscreen	3in, 920,000 dots, tilting	3in, 921,000 dots, fixed	3in, 1.23-million-dot, tilting
Viewfinder	None	2.36 million dots, 0.65x	2.76 million dots, 0.7x	1.44 million dots, 0.59x
AF points	31	49	49	25
Video	1920 x 1080-pixel full HD, 60fps	1920 x 1080-pixel full HD, 60fps	3840 x 2160-pixel 4K, 25fps	1920 x 1080-pixel full HD, 50fps
External mic	No	Yes (2.5mm stereo)	No	No
Power	210 shots per charge, external charging	470 shots per charge, USB charging	270-350 shots per charge, external charging	320 shots per charge, USB charging
Dimensions	103 x 60.4 x 40.4mm	118.7 x 71.6 x 60.3mm	114.8 x 66.2 x 55mm	101.6 x 58.1 x 38.3mm
Weight	304g (including battery and card)	423g (including battery and card)	393g (including battery and card)	290g (including battery and card)

Our verdict

THIS group of cameras can be separated naturally into two pairs: the Canon PowerShot G7 X and Sony Cyber-shot DSC-RX100 III; and the Panasonic Lumix DMC-LX100 and Fujifilm X30. The first two are smaller, easily pocketable cameras with 20-million-pixel, 1in-type sensors (which are almost certainly the same), while the other two are bulkier models with hotshoes and more extensive external controls.

If you're looking for a really small camera to carry everywhere, then the RX100 III and G7 X stand out. Making a choice between them isn't totally straightforward, with each having different strengths and weaknesses. The Canon has a wider-ranging lens and more tactile controls, but is let down by relatively slow AF and continuous shooting, and a short battery life. The Sony has an excellent eye-level viewfinder, is capable of recording higher-quality video, and is faster both at focusing and for continuous shooting. However, its control logic isn't as well thought through, it feels less secure in your hand, and the small buttons make it a bit less easy to use, especially in the cold. It's also rather more expensive. Overall, we rate the Sony a bit more highly, but not so much as to dismiss the Canon from contention.

If you're prepared to carry around a larger camera, then both the X30 and LX100 are fine performers, and more pleasant to carry around and shoot with than their smaller competitors. Indeed, the X30 has arguably the best feature set on offer here, despite being the lowest-priced of the four. I also think it offers the most attractive JPEG



output in terms of colour and white balance, although the LX100 isn't far behind. The X30 does have a couple of limitations, though, namely that it is the least wide lens of the group, at 28mm (equivalent) compared to 24mm, and the smallest sensor, which means its images look obviously processed even at quite modest ISO sensitivities.

The LX100 may not look so strong on paper, but spec sheets can never tell the whole story, and what they fail to convey is just how accomplished a performer this camera really is. It's the fastest and most responsive camera in the group, and with its array of buttons and dials controlling shutter speed, aperture and exposure compensation, it's the most engaging to shoot with. Even the little things stand out. For example, the multi-aspect-ratio sensor, controlled by a switch on the lens, combines with the ultra-precise zoom lever to give excellent control over composition. The image quality from the larger sensor is exceptional, too. Overall, it's one of the most impressive cameras I've used for a long time.



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• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

Aperture oddities

Q I enjoy experimenting with all kinds of lenses on my Panasonic Lumix DMC-G3, and have used everything from my old manual-focus Contax SLR lenses to the little Pentax Auto 110 lenses, with some success. Recently, though, inspired by the article on lens adapters in the second-hand lens supplement (AP 20 September), I started looking at C-mount CCTV lenses. I found several different 25mm f/1.4 lenses, so in a rush of blood to the head I bought one for £16.23. However, when I put it on the camera, it doesn't seem to be f/1.4. With the aperture wide open, it's more like f/4, based on shutter speeds I'm getting, anyway. What am I missing? Are the markings different for TV lenses?

Fred Ulsan

A The chances are you're not missing anything at all, as the definition of lens aperture isn't dependent on the application or image format. You don't say where you bought

the lens, but if it was on eBay there's a risk it was simply missold. I've seen examples of lenses being advertised as considerably faster than they can realistically be, based on their physical dimensions.

If you want to run a quick check on whether a lens you bought matches the aperture advertised by the seller, remember that the f-number is simply the focal length divided by the diameter of the lens's entrance pupil – in other words, the apparent size of the aperture as seen through the front of the lens. So you can measure or at least estimate this, and calculate the lens's real f-number. A 25mm f/1.4 lens needs an entrance pupil of about 18mm diameter, while a 25mm f/4, in contrast, requires just a 6.3mm pupil. So they're pretty easy to distinguish.

Regarding C-mount lenses in general, it's worth remembering that they're designed to cover a rather small format – often a 2/3in-type sensor or less. So they'll likely give either severe vignetting or soft corners on micro four thirds, if not both. On cameras with APS-C-sized sensors, they'll be even worse. They can still be used for pictorial effect, but lenses that genuinely work well are quite rare, one example being the Chinese Fujian 35mm f/1.7 CCTV lens.

Andy Westlake

Samsung switch

Q I own a Samsung NX30, and I'm really excited about the new Samsung NX1, so I decided to switch systems and sell all my Canon gear, including my EOS 5D Mark II. However, I'm now having second thoughts. Did I make a mistake? **Eddie K**



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Wildlife camera wanted

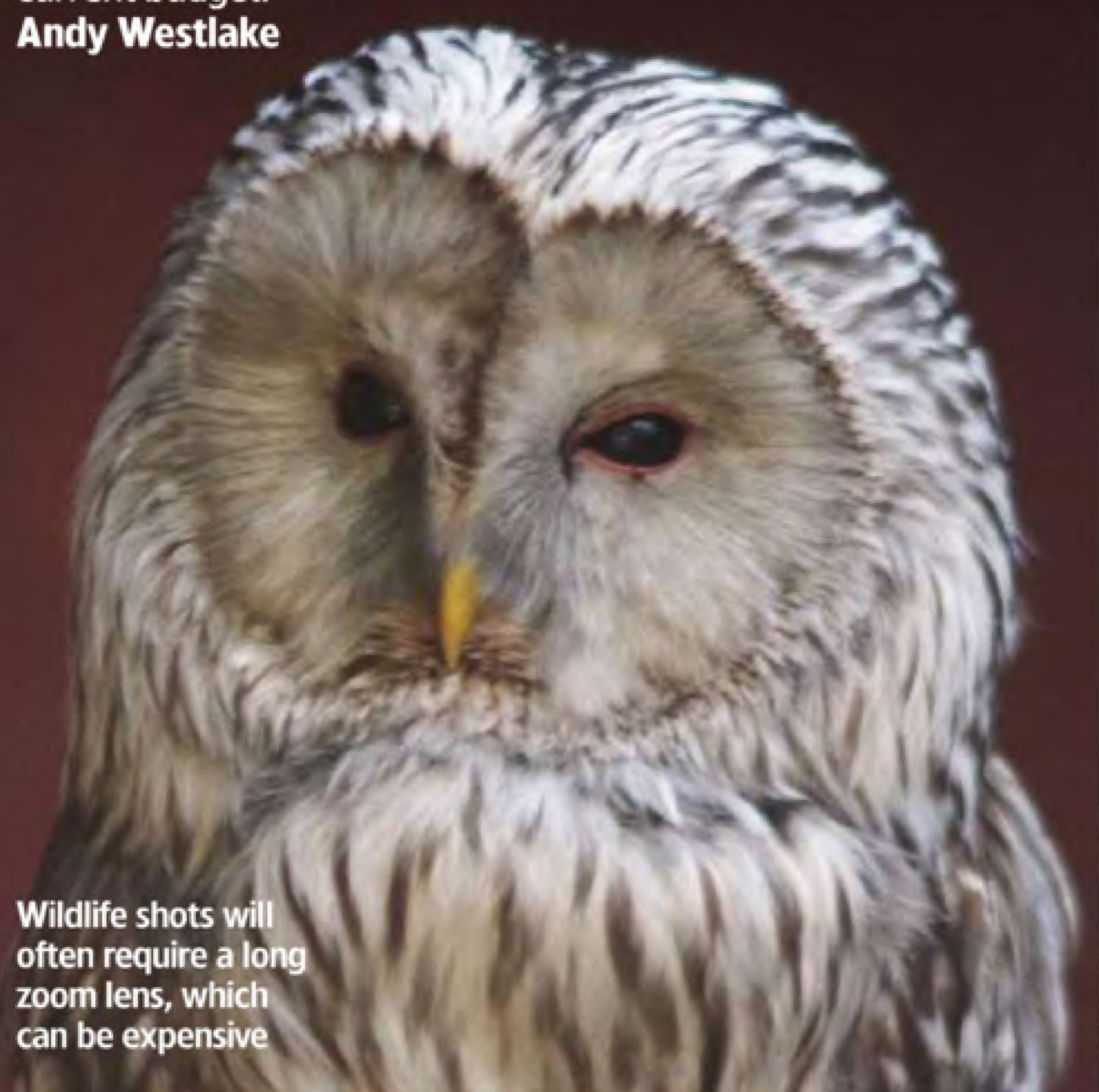
Q I am looking for my first DSLR, and having read many reviews I am still struggling to find the one that would suit me best. I am looking for a camera that will be used mainly for wildlife photography. My budget is £400 and I don't mind looking for second-hand models so long as they are in a good condition. What would you suggest?

Matthew Taplin

A This is a little tricky given your £400 budget, not so much in terms of finding a camera, but also in getting a lens that's suitable for wildlife shooting. Your best bet for a DSLR would probably be an older high-end APS-C model, such as the Nikon D300 or Canon EOS 50D. These can be found second-hand for between £200 and £300, and offer fast shooting speeds and relatively sophisticated autofocus systems, which makes them good for this kind of photography. The problem is then adding in a lens for wildlife within the rest of your budget, as you need a long zoom (70–300mm at least), ideally with image stabilisation. These tend to cost £200–£300 too. You could buy a cheaper, non-stabilised 70–300mm lens in the meantime, but these aren't as easy to work with and tend to focus relatively slowly.

If you're prepared to consider other types of camera, however, a high-end bridge model may well be worth considering instead. The Panasonic Lumix DMC-FZ200 costs around £350 and has an impressive 25–600mm zoom, coupled with an f/2.8 aperture, which means it still works reasonably well in low light levels. It won't match a DSLR for image quality, but it might be the best option within your current budget.

Andy Westlake



Wildlife shots will often require a long zoom lens, which can be expensive

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Technical Support

A Wow! That's a bold move, Eddie. Changing systems is a big deal for any photographer who has invested in one system for a significant amount of time. But rest assured, the Samsung NX1 is a highly capable camera with the most advanced feature set currently available at its level. I reviewed it in AP 13 December and awarded it five stars, so be confident that you haven't made a bad choice.

The biggest thing you will miss is the extensive range of quality Canon lenses, but Samsung is working to develop its range, which already includes some really nice optics, such as the 16-50mm f/2-2.8 S ED OIS (£940) and the 50-150mm f/2.8 S ED OIS (£1,200), as well as the 60mm f/2.8 Macro ED OIS SSA (£430). Any one of these lenses is a great companion for the NX1. **Jon Devo**

Slow speeds

Q While the image quality is superb, the file sizes from my new Nikon D810 are really slowing down my workflow. I have plenty of space on my computer, but it takes an age to copy the images with my card reader. Do you have any suggestions about how I can speed this up?

Terry Wallace

A I feel for you, Terry. Transferring images used to take the time it took me to walk to the kitchen, boil the kettle and make a cuppa, but now I find I can drink the whole cup and have a biscuit too.

The first thing to check is your memory card. Ideally, you should have one of the very latest SD or CompactFlash cards that offer improved read speeds, even over cards that are only a year or so

old. The older the card, the slower it will be. The front of your card will show the maximum speed, so compare this to the latest cards on the market. Most manufacturers update their cards at least once a year.

Second, check your card reader. If you have a very old card reader it may only be USB 1.0-compatible. This is cripplingly slow. You will want a reader that is compatible with at least USB 2.0, and preferably USB 3.0 if your computer has USB 3.0 ports. USB 3.0 ports are obvious, as they usually have blue connections on the plug and sockets.

If neither of these options helps, you may just have to copy your images overnight, leaving your computer to switch to standby once the task is complete. In that way, you'll be all ready to go the next morning.

Richard Sibley



BLAST FROM THE PAST

Samsung NX100

Ian Burley looks at a compact system camera inspired by the shape of a leaf

LAUNCHED September 2010

PRICE AT LAUNCH £449.99

GUIDE PRICE TODAY £130

The NX100 was Samsung's first 'flat-top' mirrorless system camera, so it had no built-in electronic viewfinder. Nevertheless, it was a stylish design backed up by a respectable 14.6-million-pixel CMOS sensor and a 3in AMOLED screen. It also marked the debut of the i-Function button on the 20-50mm kit lens.

What's good The NX100 has an excellent 3in AMOLED screen, plenty of sensor resolution and shadow detail at normal to moderately high ISO sensitivities. Focusing was improved over the previous NX10 model. The i-Function button gives a quick way of changing key settings.

What's bad There is no built-in viewfinder or flash on the NX100 and the optional electronic finder is poor. Video is limited to 720p and audio is only mono without any provision for an external mic. While the body is pretty, it's a bit plasticky and the styling arguably makes the body larger than it needs to be, without any ergonomic benefits. The 20mm (30mm equivalent) wide end of the kit lens is not really wide enough.



HOW IT WORKS



It's easy and simple to balance the compression rate with the image quality you need to preserve

**I am
your**

JPEG file

I AM THE product of a bunch of experts who call themselves the Joint Photographic Experts Group. I was introduced to the public in 1992 and, importantly, I was established as an open-industry standard at just about the same time as the World Wide Web took off; I am now regarded as one of its success factors. I'm the most widely used image file format, especially for photographic images, and with only a few notable exceptions most digital cameras produce JPEG images.

My success is thanks to both my standardisation and my ability to save precious storage space and make the transmission of image files over low-bandwidth connections efficient. I am a compressed lossy image file format, which means that when you convert an image to JPEG, much of the original image data is discarded without making very obvious changes to the quality of the viewed image. However, that image could be a

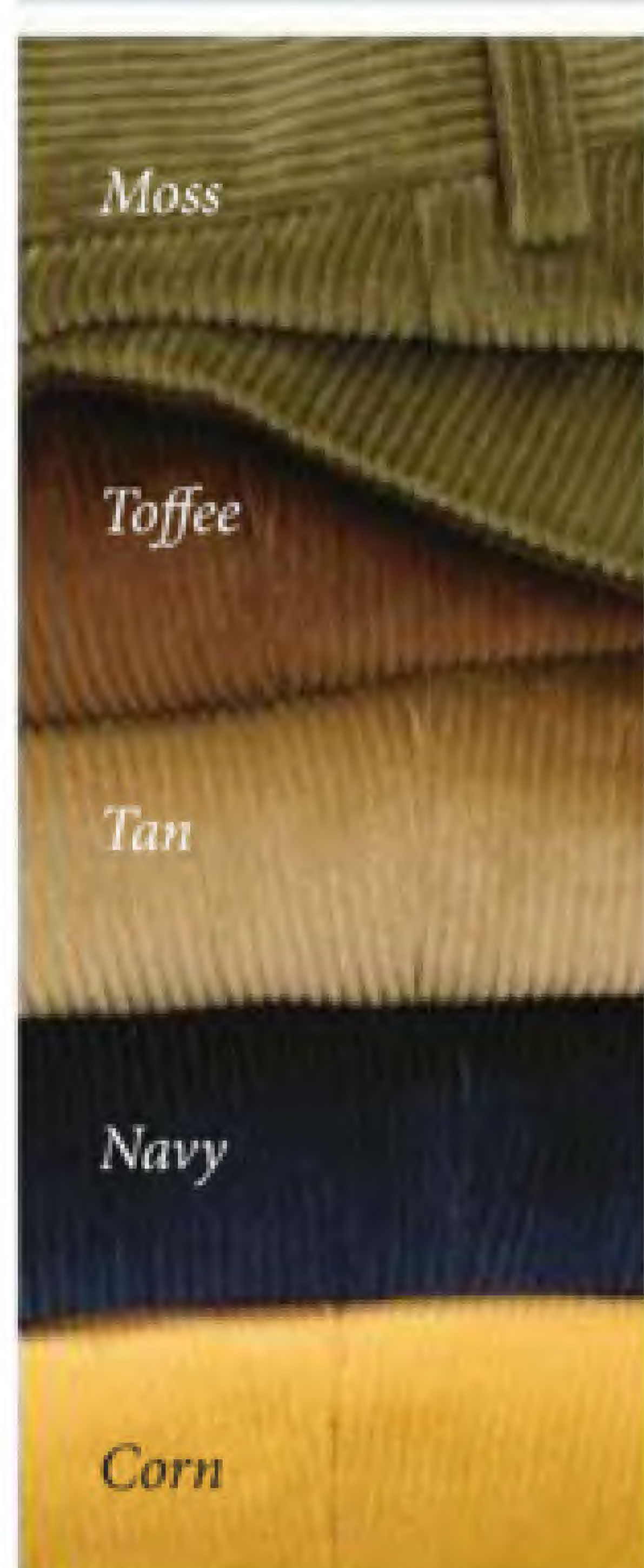
small fraction of the original uncompressed image size. Beware, though, because if you edit a JPEG image and save it again, the image will lose some more data and you will start to see a reduction in image quality. Always keep an original copy of your image and, better still, employ a 'non-destructive' workflow using software that never alters precious original files.

Thanks to the use of discrete cosine transform (DCI) function mathematics, I work efficiently and fast. I'm also tuned to work with photographic imagery, so the way I discard unneeded image data is modelled on the way the human eye sees colour and detail. It's also easy and simple to balance the compression rate with the image quality you need to preserve. I am so good they made a movie about me – well, a digital movie format based on me, called Motion JPEG (MJPEG). I also have a cousin called JPEG 2000, but that's actually radically different to me.

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My life in cameras

Steve Gosling reveals the cameras that have shaped his photographic life

Steve Gosling



Steve Gosling is a professional photographer who specialises in creative and contemporary landscape images. His work has been published worldwide in

books, magazines, newspapers, advertisements and calendars. His book, *Lensless Landscapes*, is available from www.stevegoslingphotography.co.uk. He runs regular photography workshops in the UK and abroad (details are available on his website).

1962 Kodak Brownie 127

I have to mention my very first camera, which was a Kodak Brownie 127. My parents bought it for me when I was seven years old and it accompanied me on all our holidays and day trips. It was a simple camera, made of black Bakelite-type material with a plastic lens with a fixed aperture of f/11. It really was the epitome of point-and-shoot photography, but it was the camera that got me started.



1982 Pentax ME Super

This was my first SLR. Small and lightweight, the ME Super introduced me to the world of interchangeable lenses, apertures, shutter speeds and focusing. I loved the flexibility and control, as well as the wonderful image quality it offered. This was my first serious camera and it taught me so much about photography. I soon bought two bodies

(one for black & white film and one for colour) and my real obsession with photography began.



2004 Zero Image 2000 pinhole camera

I saw an advertisement for a wonderful wood and brass pinhole camera and I ordered it immediately direct from the manufacturer in Hong Kong. It had no viewfinder, no metering and, of course, no lens. It had a fixed aperture of f/138. I loved the build quality (it really is a work of art) and its simplicity in use. With a wideangle view and long exposures of several seconds or minutes, I loved the energy and dynamism it brought to my landscapes.



2012 Alpa TC camera and Phase One digital back

The Alpa TC is a medium-format technical camera on which the shutter speeds and apertures have to be set manually, the lens ring is twisted to focus and the shutter cocked by hand prior to release. It encourages a slow, purposeful approach to photography and suits my style of working. Coupled with a Phase One digital back, I get the best of both worlds plus outstanding image quality.



2013 Olympus OM-D E-M1

The OM-D reminds me of my old OM-4 cameras – small, well made and wonderful to handle. As an Olympus Pen user, I knew I could expect great images too. This camera is a landscape photographer's dream – its minimal size and weight, coupled with a fantastic range of optics, have lightened my load. However, there is no reduction in image quality compared to my former DSLRs. The icing on the cake is the live bulb feature, which makes long exposures so easy.



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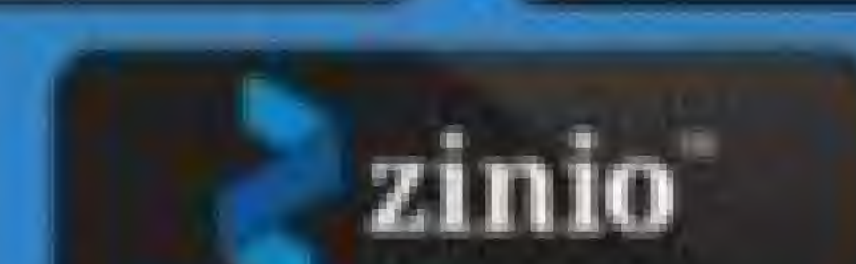
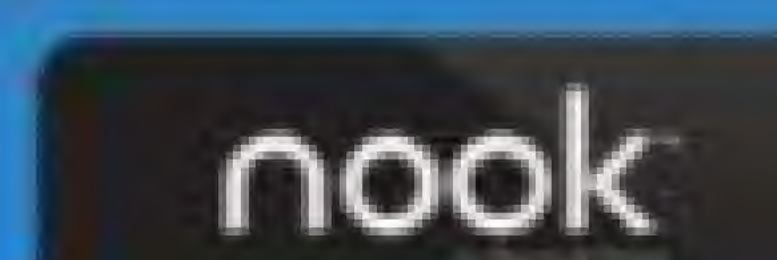
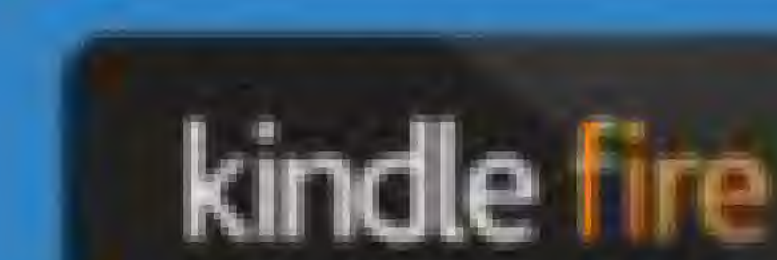


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SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE	MINT CASHED £475.00
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SIGMA 14mm f2.8 ASPHERICAL CANON FIT	MINT BOXED £345.00
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SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS	MINT BOXED £265.00
SIGMA 400mm f5.6 APO MACRO	MINT-CASHED £295.00
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SIGMA 120 - 400mm f4.5/5.6 APO DG HSM OS	NEW £495.00
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SIGMA 170 - 500mm f5.6/3 APO COMP WITH HOOD	MINT-BOXED £229.00
TAMRON 90mm f2.8 SP DI MACRO LENS	MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 U/LD DI ASP VIB CONTROL	MINT BOXED £375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST)	MINT £299.00

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CONTAX TLA 200 FLASH FOR G1/G2	MINT CASHED £69.00
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CONTAX 50mm f1.7 PLANAR AE	MINT £125.00
CONTAX 55mm f1.4 PLANAR T* AE	MINT BOXED £465.00
CONTAX 135mm f2.8 SONNAR T* MM	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH	MINT- £95.00

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LEICA M8 DIGITAL CHROME BODY & 64gb CARD	MINT-BOXED £1,095.00
LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES	MINT £195.00
LEICA V-LUX 1 COMPLETE WITH ALL ACCESSORIES	MINT-BOXED £245.00
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LEICA 90mm f4 ELMAR C	MINT £275.00
LEICA 135mm f2.8 ELMARIT WITH SPECS	EXC++ £295.00
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VOIGTLANDER 25mm f4 COL SKOPAR VM	MINT-BOXED £275.00
VOIGTLANDER 25mm f4 COL SKO LEICA SCREW + FOR	MINT BOXED £295.00
VOIGTLANDER 28mm f2 BLACK VM	MINT £345.00
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35-100mm F2.8 DG OIS Vario	E++ / Mint- £649 - £769
45mm F2.8 DG Asph Macro	Mint- £399
45-150mm F4-5.6 Asph OIS HD	E+ / Mint- £129
45-200mm F4-5.6 OIS	E++ £169
100-300mm F4-5.6 G OIS	E++ £309

Olympus 12-50mm F3.5-6.3 M Zuiko	E++ / Mint- £149 - £189
12mm F2 ED M Zuiko	Mint- £439
12-40mm F2.8 M Zuiko	E++ £549 - £589
14-42mm F3.5-5.6 M Zuiko ED	E+ £59
14-54mm F2.8-3.5 Zuiko + MMF2 Adapter	E++ £189
17mm F2.8 M Zuiko - Black	Mint- £119
17mm F2.8 M Zuiko - Silver	E++ £99 - £109
25mm F1.8 M Zuiko - Black	Mint- £249
35mm F3.5 Macro + MMF2 Adapter	Mint- £169
40-150mm F4-5.6 ED M Zuiko	E++ / Mint- £119
40-150mm F4-5.6 ED Zuiko + MMF2	E++ £89
45mm F1.8 M Zuiko	E++ / Mint- £149
50-200mm F4-5.6 Zuiko + MMF2	E+ £449
70-300mm F4-5.6 ED Zuiko + MMF2	E++ £219
75-300mm F4-6.7 ED II M Zuiko	Mint- £309
75mm F1.8 ED Silver M Zuiko E++ / Mint- £589 - £599	
9-18mm F4-5.6 M Zuiko ED	E++ £349

Kenko DG Extension Tube Set	Mint- £69
Voigtlander 42.5mm F0.95 Nokton	Mint- £549
25mm F0.95 Nokton	E++ £489 - £539
Sigma 19mm F2.8 EX DN	Mint- £79

Sony NEX Lenses	
Sony 16-50mm F3.5-5.6 PZ OSS	E+ / E++ £149 - £159
16mm F2.8 NEX Lens	Mint- £99
18-55mm F3.5-5.6 OSS	E++ / Mint- £79 - £89
24mm F1.8 E	E++ £459
28-70mm F3.5-5.6 FE OSS	E++ / Mint- £249
35mm F2.8 FE ZA	Mint- £299 - £449
55-210mm F4.5-6.3 OSS	E++ / Mint- £149
55mm F1.8 FE ZA	Mint- £579
19mm F2.8 EX DN	E++ £79

Bronica ETRS/Si	
ETRSi Body + Speed Grip	E+ £149
ETRS Body Only	E+ £79
30mm F3.5 PE Fisheye	E++ £699 - £749
40mm F4 E	As Seen £79
45-90mm F4-5.6 PE	E++ £399 - £449
500mm F8 E	E+ £399
70-140mm F4.5 PE	E++ £599
75mm F2.8 Ell	E+ £59
100mm F4 E Macro	E++ £169
105mm F3.5 E	As Seen £49
105mm F4.5 PE Macro	E+ £199
150mm F3.5 E	As Seen / E+ £49 - £109
150mm F3.5 PE	As Seen £59
200mm F4.5 E	E+ / Unused £119 - £219
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
2x Converter E	E+ £59
Extension Tube E14	E+ / Unused £39 - £89
AEI Meter Prism	E+ £49
Speed Grip F	Exc £15 - £19
12 D Mag	E+ £39
Polaroid Mag E	E+ / E++ £25 - £59
Flash Bracket	E++ £45
Lens Hood 40/50mm	E+ £12
Lens Hood 75mm E	E+ £15
Motorwinder E	E+ / E++ £49 - £85
Motorwinder Ei	E++ £75 - £79
Pro Shade E	E+ £25

Proshade E	E+ £25
Proshade E Mask 250mm	E++ £5
SCA386 Flash Adapter	E++ £45
Sports Finder E	E+ £25
Standard Correction Lens AEII	E++ £10
Standard Neckstrap	E+ £12
Tripod Adapter E	E++ £15

Canon AF Flashguns	
Canon 160E Speedlite	E++ £5
200E Speedlite	E+ / E++ £9 - £15
270EX Speedlite	E++ £59
300EZ Speedlite	E+ / E++ £12 - £29
380EX Speedlite	E+ £69
420EX Speedlite	E++ £99
430EZ Speedlite	As Seen / E++ £35 - £39
480EG Speedlite	E++ £99
540EZ Speedlite	E+ / E++ £39 - £59
550EX Speedlite	E+ £119 - £149
580EX MkII Speedlite	E++ £249
580EX Speedlite	E+ / Mint- £149 - £179
ML3 Macrolite	E++ £59
MR-14EX Macro Ringlite	E++ / Unused £329 - £349
ST-E2 Transmitter	E+ / Unused £69 - £99
Nissin Di622 MkII Flash	E++ £59
Di866 Flash	E++ £99
Marumi DRF-14C RingFlash	E++ £49 - £59
Sigma EF430 Flash	Unused £49
EF430ST Flash	Unused £69
EF500 DG ST Flash	E++ £79
EF500 DG ST Flash II	E++ £79
EF500 ST Flash	E+ £49
EF500 DG ST Flash	E++ £59
Metz 50 AF-1 Digital	E+ £119
Sunpak Auto DX12R RingLight	E++ £99

Canon EOS / AF Lenses	
10-17mm F3.5-4.5 DX Fish Eye Tokina	Exc Demo £529
10-22mm F3.5-4.5 EFS	E++ / Mint- £359 - £399
12-24mm F4 ATX PRO SD Tokina	E++ £299
135mm F2 L USM	E++ £599
14mm F2.8 L USM	Exc £699
15-85mm F3.5-5.6 IS USM	E++ £439
16-35mm F2.8 L USM MKII	E+ / Mint- £779 - £849
16-50mm F2.8 ATX Pro DX Tokina	E++ £329
17-35mm F2.8-4 XR Di Tamron	Mint- £169
17-40mm F4 L USM	E+ / E++ £369 - £429
17-85mm F3.5-5.6 IS USM	E++ £149 - £159
17-85mm F4-5.6 IS USM	E+ £129
17mm F4.0 L TSE	Mint- £1,389
18-135mm F3.5-5.6 IS USM	E++ £189
18-200mm F3.5-6.3 XR Di II Tamron	As Seen / E+ £59 - £109
18-270mm F3.5-6.3 Di II VC Tamron	E+ / E++ £179 - £199
18-55mm F3.5-5.6 EFS	E++ £49
18-55mm F3.5-5.6 EFS II	E+ / E++ £39 - £109
18-55mm F3.5-5.6 IS EFS	E++ £59 - £79
18-55mm F3.5-5.6 IS STM	Mint- £79
18-55mm F3.5-5.6 IS STM (EOS M)	Mint- £79
22mm F2 STM	Mint- £119 - £129
24-105mm F4 L IS USM	E+ / Mint- £419 - £499
24-200mm F3.5-5.6 SD Tokina	Unused £129
24-70mm F2.8 L USM	Mint- £699
24-70mm F1.4 L USM	Mint- £749
24mm F1.4 L USM MKII	Mint- £939
24mm F2.8 EF	E+ / E++ £169 - £199
24mm F3.5 L TSE	E+ £739
24mm F3.5 L TSE MkII	E+ / E++ £1,049 - £1,099
28-70mm F3.5-5.6 USM	E+ £139
28-200mm F2.8-2.8 ATX Pro Tokina	Unused £299
28-70mm F2.8 L USM	E++ £449
28-80mm F2.8 ATX Pro Tokina	E++ £279
28-80mm F2.8-4 L USM	E+ £339
28mm F2 ZE Zeiss	E+ / Mint- £499 - £749
28mm F2.8 EF	E++ £99
28mm F2.8 PCS Shift Leica	E++ £699
35-105mm F3.5-4.5 EF	E+ £39
35-135mm F4-5.6 USM	E+ £79
35-350mm F3.5-5.6 L USM	E+ / Mint- £669 - £749
35mm F2.8 Macro DX ATX Tokina	Exc Demo £349
40mm F2.8 STM	Mint- £89
45mm F2.8 TS-E	E++ £849
50-135mm F2.8 DX ATX Tokina	Exc Demo £480
50-200mm F3.5-4.5 EF	Unused £79
50mm F1.2 L USM	E++ £949
50mm F1.4 USM	E++ £199 - £219
50mm F1.8 EF Mk1	As Seen / E+ £69 - £129
55-200mm F4-5.6 Di II Tamron	E++ £39
55-200mm F4-5.6 LD Tamron	As Seen £29
55-200mm F4.5-5.6 USM	Unused £89
55-200mm F4.5-5.6 USM II	E++ £59
55-250mm F4-5.6 EFS IS	E++ £89
55-250mm F4-5.6 EFS IS II	Mint- £89
60mm F2.8 EFS Macro	E++ £249
70-200mm F2.8 L IS USM	E+ £789
70-200mm F2.8 L IS USM II	E+ / E++ £1,139 - £1,249
70-200mm F2.8 L USM	E++ £59
70-200mm F4 L IS USM	E++ / Mint- £679
70-200mm F4 L IS USM + A (W) Collar	E++ £719
70-200mm 14 L USM	E+ / Mint- £359
70-300mm F4-5.6 Di Tamron	E++ £59
70-300mm F4-5.6 Di VC USD Tamron	E+ £49
70-300mm 14-5.6 IS USM	E++ / Mint- £219 - £249
70-300mm F4-5.6 L IS USM	E+ / Mint- £769 - £849
70-300mm F4-5.6 LD Macro Tamron	Mint- / Unused £59 - £69
70-300mm F4.5-5.6 DO IS USM	E++ £449
75-300mm F4-5.6 EF III	As Seen £49
75-300mm F4-5.6 IS USM	E++ £189
75-300mm F4-5.6 USM II	E+ / E++ £79 - £89
75-300mm F4-5.6 USM III	E+ / E++ £89

80-200mm F4.5-5.6 EF	E+ £35
80-200mm F4.5-5.6 EF II	E++ £59
80-400mm F4.5-5.6 ATX Tokina	E++ £239
85mm F1.2 L USM	E++ £899
85mm F1.2 L USM MkII	E++ / Mint- £1,149 - £1,279
85mm F1.4 ZE Zeiss	Mint- £699
85mm F1.8 USM	E++ £209
90mm F2.8 SP AF Macro Tamron	E+ £209
90mm F2.8 TSE Shift	Mint- £789
100-400mm F4.5-5.6 L IS USM E+ / Mint- £799 - £849	
100mm F2.8 L Macro IS USM	Mint- £519 - £529
100mm F2.8 USM Macro	E++ £279
180mm F3.5 L Macro USM	E+ / Mint- £699 - £779
200-500mm F5-6.3 Di LD AF Tamron	E++ £499
300mm F2.8 L IS USM	E++ £3,099
300mm F4 L IS USM	E+ £749
400mm F2.8 L IS USM	E+ £4,399
400mm F2.8 L USM	E+ £2,499
400mm F4 DO IS USM	E+ £3,850
400mm 15.6 L USM	E+ £849
500mm F4 L IS USM	E++ / Mint- £3,999 - £4,299
600mm F4 L IS USM	E++ £5,499
600mm F4 L USM	E+ £3,499
Composer Lens Baby	E++ £49
Original Lens Baby	E+ £39

Canon EOS Teleconverters

Canon 1.4x EF Extender	E++ £149
1.4x EF MkII Extender	E++ / Mint- £169 - £199
2x EF Extender	E+ / E++ £139 - £149
2x EF MkII Extender	E++ / Mint- £179 - £199
Lens Converter FD-EOS	Mint- £149
Sigma 1.4x Apo Converter	E++ £49
2x Apo EX DG Converter	E++ £119
Kenko 2x Converter DG Pro300	E++ £79
2x MC7 Converter	E++ £39

Canon Manual

T90 Body + Databack	E+ £119
T90 Body Only	E+ £69 - £99
F1NAE Black Body Only	Exc / E+ £159 - £189
F1N Black Body Only	E+ £199
F1 'Lake Placid' Edition Body	E+ £249
F1 Black Body Only	As Seen / E+ £99 - £149
A1 Black Body + Winder A	Exc £59
A1 Black Body Only	Exc £49
AV1 Black Body Only	E+ £49
AV1 Chrome + Winder A	Exc £39
EF Black Body Only	As Seen £89
24mm F2.8 FD	Unused £169
28-55mm F3.5-4.5 FD	E+ £45
28-85mm F4 FD	E+ £79
28mm F2.8 Vivitar	E+ £15
28mm F2.8 FD	E+ / Unused £25 - £59
35-135mm F3.5-4.2 Tamron	E++ £39
35-70mm F3.5-4.5 FD	E+ £25 - £29
35-70mm F4 FD AF	Unused £65 - £89
50mm F3.5 FD Macro	As Seen £49
50mm F3.5 FD Macro + Tube	Unused £149
70-150mm F4.5 FD	E+ £19
70-210mm F3.5-4.5 Apo Sigma E+ / Unused £49 - £69	
70-210mm F4 FD	Exc / Unused £25 - £89
70-210mm F4-5.6 UC Sigma	E+ £15
75-200mm F4.5 FD	Exc / E++ £25 - £49
80-200mm F4 FD	E+ £75
80-200mm F4 FD L	Unused £199
80-210mm F3.8-4.2 Tamron	As Seen / E+ £15 - £29
100-300mm F5.6 FD	Exc / Unused £39 - £99
100-300mm F5.6 FD L	Unused £199
100-500mm F5.6-8	Unused £299
100mm F4 FD Macro + Tube E+ / Unused £119 - £199	
135mm F3.5 B/Block	E+ £35
300mm F2.8 ATX Tokina	Unused £549 - £599
300mm F5.6 B/Block	E+ £49
300mm F5.6 FD	E+ / Unused £59 - £99
400mm F5.6 MC Sunagor	E+ £35

Contax G Series

G2 Millennium Kit	E+ / E++ £1,599 - £1,750
G1 Body + G01 Back	E+ £169
G1 Body only	E+ £179 - £199
16mm F8 G + Finder	Mint- £999
21mm F2.8 G + Finder	E++ / Mint- £549 - £649
28mm F2.8 G	E++ / Mint- £269 - £329
90mm F2.8 G	E++ £199 - £229

Digital Compact Cameras

Canon Powershot A3500 IS	E++ £69
Powershot D10	E+ £79
Powershot G11	E++ £129
Powershot G1x	E++ £249 - £289
Powershot G2	E+ £49
Powershot G2 + WC-DC58	E++ £79
Powershot G9	As Seen £79
Powershot SD1000	E++ £49
Powershot SX210 IS	Mint- £79
Powershot SX220 HS	E++ £59
Powershot SX510 HS	Mint- £99
Fuji Finepix F100FD	As Seen £59
Finepix HS20 EXR	E+ £119
Finepix S200 EXR	As Seen £99
Panasonic DMC F5	E+ £49
DMC FZ38	E++ £99 - £109
DMC FZ72	Mint- £159
DMC LX1	E++ £79
DMC LX3	E+ / Mint- £99 - £119
DMC LX3 + Underwater Housing	E++ £449
DMC LX5	E++ £149
DMC TZ6	E+ £69
DMW-LA6 Lens Adapter	E++ / Mint- £9 - £15
DMW-VF1 Viewfinder	Mint £89

DSC X53

X-Pro1 Body	E+ / Mint- £359 - £399
X-E2 Black Body Only	Mint- £419
X-E1 Black Body Only	E+ / E++ £219 - £279
X-E1 Two Tone Silver Body Only	E++ £219
X-M1 Black Body Only	Mint- £189
X-M1 Silver Body Only	Mint- £179
X100 Black LTD	E+ £499
X100s Silver	E+ / Mint- £599 - £619
X100s Silver + Leather case	E++ £849
X100 + LH-X100 Hood	E+ £389
X20 Black	E+ £229
X10 + Leather Case	E++ £219
X10 Black	E++ / Mint- £199 - £219
X-S1	E++ £229

Digital Mirrorless - Olympus

EM-1 Body Only	Mint- £689
EM-1 Body Only + HLD7 Grip	Mint- £799
EM-5 Black + 12-50mm	E++ £569
EM-5 Black Body + HLD6 Grip	E++ £499
EM-5 Black Body Only	E++ / Mint- £349 - £399
E-P5 Black + 14-42mm	E++ £569
E-P3 Body Only - Black	E+ £159
E-P2 Black Body Only	E+ / E++ £119 - £129
E-P2 Chrome Body Only	E++ £129
E-PL3 Black + 14-42mm + Flash	E+ £149
E-PL2 Black Body Only	Exc Demo £159
E-PL2 Body Only	E++ £119
E-PL1 Black Body Only	E+ / E++ £69 - £79
E-PL1 Blue Body Only	E++ £69

Digital Mirrorless - Panasonic

GH-3 Body Only	E++ £479
GH-2 Body Only	E+ / Mint- £249 - £279
GH1 Body Only	E++ £219
G5 Body Only	E++ £129
GM1 + 12-32mm Asph	Mint £329
GF-6 Body Only	E++ £199
GF-3 Black Body	E++ / Mint- £79 - £99
GF-3 Red Body	Mint- £99
GF-2 Body Only	Exc / E+ £59 - £79
GF-2 Body Only + Case	E++ £79

Digital Mirrorless - Sony

NEX7 + 16-50mm	E++ £539
NEX7 + 18-55mm	E++ £499
NEX7 Body Only	E+ £449
NEX5N + 16-50mm	E+ £249
NEX5N + 18-55mm + Flash	E+ £219
NEX5 + 16mm F2.8	E++ £169
NEX3N Body Only	E++ £149
NEX3 + 16mm F2.8	E++ £239
NEX3 + 18-55mm + Flash	E++ £239
NEX-C3 Body + 18-55mm	E++ £179



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

50mm F2.8 R 3cam	E+ £229
60mm F2.8 R 3cam Macro	E+ £299
60mm F2.8 R Macro + Tube	E++ £399
70-210mm F4 R 3cam	E++ £349 - £449
70-350mm F4.5	E+ £169
75-200mm F4.5 R 3cam	E+ £129 - £149
80-200mm F4.5 R 3cam	E+ £189 - £199
80mm F1.4 R 3cam	E+ / E++ £1,299 - £1,599
90mm F2.8 R 3cam	E+ £299 - £349
90mm F2.8 R 3cam	E++ £399 - £499
100mm F4 Macro R 3cam	E+ £349
105-280mm F4.2 Vario ROM	E+ £2,499
135mm F2.8 R 2cam	E++ £199
135mm F2.8 R 3cam	E+ / E++ £179 - £249
180mm F2.8 R 3cam	Exc / E++ £299 - £499
180mm F3.4 Apo R 3cam	E+ / E++ £649 - £699
180mm F4 R 3cam	E+ £299
250mm F4 R 3cam	E++ £299
560mm F5.6 Telyt R	E++ £599
1.4x Apo Extender R	E++ £349
2x Extender R	E+ / Mint- £49 - £129

Mamiya 7/7II Lenses

43mm F4.5 L + Finder	E++ £799 - £849
50mm F4.5 L + Finder	E++ £689 - £799
65mm F4 L	E++ £449 - £499
150mm F4.5 L	E+ / E++ £349 - £399
210mm F8 L + Finder	E++ / Mint- £599 - £689
Finder 150/210 FV704	E++ £179
Finder 150mm FV702	E++ £149
Panoramic Adapter AD701	E++ £65 - £75

Mamiya RB67

Pro S Gold Edition	Mint- £749 - £949
Pro S Complete	E+ £299
50mm F4.5 C	As Seen £79
75mm F4.5 S/L Shift	E+ £349
90mm F3.8 C	Exc £69
140mm F4.5 C Macro	As Seen £79 - £99
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E+ £75 - £149
210mm F4.5 Apo	Mint- £349
250mm F4.5	As Seen £99
250mm F4.5 C	As Seen £89

Mamiya RZ67 Lenses

50mm F4.5	Exc £350
50mm F4.5 W	E+ £149 - £199
75mm F4.5 Shift W	E+ £399
100-200mm F5.2 W	E+ / E++ £249 - £399
140mm F4.5 Macro W	E+ / E++ £189 - £259
180mm F4.5 Soft VSF D/L	E+ / E++ £249 - £399
180mm F4.5 WN	As Seen / E+ £79 - £149
250mm F4.5	Exc / E+ £99 - £179
350mm F5.6 Apo	E+ £429
360mm F6	E++ £199
1.4x Converter	Exc / E++ £119 - £199

Minolta / Sony AF Lenses

11-18mm F4.5-5.6 DT	Mint- £279
11-18mm F4.5-5.6 DT Sony	E++ £329
12mm F8 Fisheye Spiraltone	E- £99
17-35mm F2.8-4 D AF	E++ £179 - £199
18-200mm F3.5-6.3 DT	E++ £149
18-250mm F3.5-6.3 DT Sony	E++ £239
18-55mm F3.5-5.6 SAM Sony	E++ £69
18-70mm F3.5-5.6 D	E+ £49
18-70mm F3.5-5.6 DT Sony	E++ £59
24-105mm F3.5-4.5 D	E+ £129
24-105mm F3.5-4.5 DT Sony	E++ £179 - £249
24mm F2.8 AF	E+ / E++ £149
24mm F2.8 Super Wide II Sigma	E++ £59
28-300mm F3.5-6.3 XR Di Tamron	E++ £129
28-75mm F2.8 D	E++ £249
28-75mm F2.8 SAM Sony	E++ £399
28-80mm F3.5-5.6 AF	Exc / E++ £25 - £39
28-80mm F3.5-5.6 D	E++ £29 - £35
28-80mm F4-5.6 AF	E++ £29
28-85mm F3.5-4.5 AF	E+ £79
28mm F2.8 AF	E+ / E++ £79 - £89
30mm F2.8 SAM Macro Sony	E++ / Mint- £119
35-105mm F3.5-4.5 AF	E+ / E++ £29 - £79
35-70mm F3.5-4.5 AF	E+ £25
50mm F1.4 AF Sony	E+ / E++ £189
50mm F1.7 AF	E+ / E++ £59 - £79
50mm F1.8 DT Sony	E+ / E++ £65 - £89
50mm F2.8 AF Macro	Mint- £159
55-200mm F4-5.6 DT Sony	E++ £89 - £109
70-300mm F4-5.6 Di VC USD Tamron	E++ £199
70-400mm F4-5.6 G SSM Sony	E+ £899
75-300mm F4.5-5.6 AF	E+ £49
75-300mm F4.5-5.6 AF Sony	E+ £49
75-300mm F4.5-5.6 D	E+ / E++ £49 - £89
80-200mm F4.5-5.6 Xi	E+ £29
100-300mm F4.5-5.6 AF	E+ £79
100-300mm F4.5-5.6 Apo	E+ £99
100mm F2.8 ATX Macro Tokina	E++ £249
135mm F1.8 2A Sony	E++ £849
180mm F3.5 Di 1:1 Macro AF Tamron	E++ £499
200-500mm F5-6.3 Di LD AF Tamron	E++ £449
500mm F8 AF Reflex	E++ £350
500mm F8 Reflex Centon	E++ £45

Nikon AF Lenses

10-17mm F3.5-4.5 DX Fish Eye Tokina	E++ £329
12-24mm F4 AF PRO MK1 Tokina	Exc Demo / E++ £279 - £369
12-24mm F4 ATX PRO SD Tokina	Mint- £299
12-24mm F4 G AFS DX ED	E++ £389 - £399
14mm F2.8 Asph (IF) AF SP Tamron	E++ £349
16-85mm F3.5-5.6 G ED VR AFS DX	E+ / E++ £259 - £329

16mm F2.8 AFD Fisheye	E++ £479
17-50mm F2.8 XR Di II Tamron	Exc £149
17-55mm F2.8 G AFS DX IFED	E+ / E++ £489 - £599
18-200mm F3.5-5.6 G AFS DX VR	E++ £249
18-200mm F3.5-5.6 G AFS DX VR II	E++ £349 - £389
18-270mm F3.5-5.6 Di VC Tamron	E+ £199
18-35mm F3.5-4.5 AFD	E++ £239
18-55mm F3.5-5.6 AFS II	Mint- £59
18-70mm F3.5-4.5 G AFS ED DX	E+ £99
18mm F3.5 2F Zeiss	New £899
18mm F3.5 2F 2 Zeiss	E++ £799
20mm F2.8 AFD	E++ £349
21mm F2.8 2F Zeiss	New £1,099
24-120mm F3.5-5.6 ED AFD	E+ / E++ £39 - £129
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24-70mm F2.8 G AFS ED	E++ / Mint- £399 - £929
24-85mm F2.8 AFD	E+ £269
24-85mm F3.5-4.5 G ED VR	E++ / Mint- £249 - £299
24mm F1.4 G AFS ED	E++ / Mint- £1,149 - £1,189
24mm F1.4 G AFS ED + Filter	Mint- £1,189
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28-300mm F3.5-5.6 G ED AFS VR	E++ £549
28-300mm F3.5-6.3 XR Di Tamron	E++ £129
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28-75mm F2.8 XR Di Tamron	E++ £219
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28mm F2.8 AF	E++ £139
28mm F2.8 AFD	E++ / Mint- £149 - £169
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35-70mm F2.8 AF	E++ £195
35-70mm F2.8 AFD	E+ £239 - £299
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35mm F1.4 AE AS UMC Samyang	E+ £299
35mm F1.4 G AFS	Mint- £950
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35mm F2.8 Macro DX ATX Tokina	Exc Demo / E++ £249 - £349
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50mm F1.4 G AFS	E++ £219
50mm F1.4 2F 2	E++ £429
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60mm F2.8 AFS ED Micro	E++ £269
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70-300mm F4-5.6 AF LD Macro Tamron	E++ £59
70-300mm F4-5.6 AFG	E+ £59
70-300mm F4-5.6 ED AFD	E++ £129 - £149
70-300mm F4-5.6 G AFS VR	E++ £259 - £279
75-240mm F4.5-5.6 AFD	E+ / E++ £49 - £55
80-200mm F2.8 ED AF	As Seen / E+ £199 - £299
80-200mm F4.5-5.6 AFD	E+ £59
80-400mm F4.5-5.6 AFD VR	E+ £469
80-400mm F4.5-5.6 ATX Tokina	E++ £249
85mm F1.4 AFD	Exc / E++ £549 - £749
85mm F1.4 G AFS	Mint- £899
85mm F1.4 2F	New £799
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105mm F2.8 AF Micro	E++ £299
105mm F2.8 AFD Micro	E+ / E++ £329 - £389
105mm F2.8 AFS G VR Micro	E++ £479
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300mm F4 AF ED	E+ £349
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Lens2Scope Attachment Kenko	Mint £39

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TC-20EII Converter	E++ £199
JP 2x DG Converter	E++ £45
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28mm F2.8 Series E	E+ / E++ £59 - £75
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35-70mm F3.3-4.5 AIS	E+ £59
35mm F2 AIS	E+ £249
35mm F2.8 PC Shift Aarsat	E+ £149
35mm F2.8 PC Shift	E+ £199 - £219
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45mm F2.8 GN Auto	E++ £149
45mm F2.8 P	E+ / E++ £179
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50mm F1.2 AIS	E+ / E++ £449 - £499
50mm F2 Non AI	E++ £49
55mm F2.8 AIS Micro	Exc / E++ £99 - £169
55mm F3.5 AI Micro	As Seen / E+ £49 - £79
58mm F1.4 Nikkor SL Voigtlander	E++ £339

70-210mm F4-5.6 UC Sigma	E+ £69
75-150mm F3.5 Series E	E++ £49
80-200mm F4 AIS	E+ / Mint- £99 - £219
80-200mm F4.5 AI	Exc / E+ £49 - £69
80-210mm F3.8-4 Tamron	E+ £25
100mm F2.2 Macro Zeiss	E++ £999
105mm F1.8 AIS	E+ £299 - £349
105mm F2.8 AIS Micro	E++ £349
105mm F4 AIS Micro	E+ £159
135mm F2.8 Ai'd	E+ £69
135mm F2.8 AIS	E++ £149
135mm F2.8 HMC Hoya	Unused £29
135mm F3.5 Non AI	As Seen £55
180mm F2.8 ED AIS	E+ £299
200-500mm F6.9 Tamron	E+ £249
200mm F2 IFED AIS	E+ £949
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200mm F4 AIS	E++ £149
200mm F5.6 Medical	E+ £399
300mm F4.5 AIS	Exc / E+ £149 - £179
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400mm F5.6 Sigma	E+ £89
400mm F5.6 SD Tokina	E++ £99
500mm F5 Reflex	E+ £449
500mm F8 Reflex Bower	Mint- £39
500mm F8 Reflex Hanimex	E+ £49
500mm F8 Reflex	E+ / E++ £249 - £289
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OM10 Chrome Body Only	E+ £25
PM6 Black Body Only	Mint- £199
28-80mm F3.5-4.2 SP Tamron	E++ £35
35-105mm F3.5-4.5 Zuiko	E+ £59
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50-250mm F5 Zuiko	E++ £299 - £349
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14mm F2.8 SMC DA	E++ £399
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21mm F3.2 DA AL LE	E++ / Mint- £319 - £349
24mm F1.4 ED AS UMC Samyang	Mint- £399
24mm F2 SMC FA IF AL	E++ £499
28-200mm F3.8-5.6 FA IF AL	E++ £119
28-200mm F3.8-5.6 XR Tamron	E++ £119
28-70mm F4 FA AL	E++ £49 - £69
28-80mm F3.5-5.6 FA	E+ / Mint- £25 - £49
28-90mm F3.5-5.6 FA	Exc £19
35-80mm F4-5.6 SMC F	E+ £19
35mm F2.4 DA AL	E++ £99
50mm F1.4 SMC FA	E+ / E++ £169 - £219
50mm F2.8 SMC D FA Macro	E++ £249
55-300mm F4-5.8 DA-L ED	E+ / Mint- £119 - £129
70-200mm F4-5.6 SMC FA	E++ £69
70-300mm F4-5.6 FA J AL	As Seen £49
80-200mm F4.7-5.6 FA	Exc £39
80-210mm F4.5-5.6 AF Tamron	E++ £39
100-300mm F4.5-5.6 F	E+ £79
100mm F2.8 D FA Macro	E++ £299

Pentax Manual lenses

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28-80mm F3.5-4.5 A	E+ £49
28-80mm F3.5-4.5 SMC A	As Seen / E++ £49 - £59
28mm F2.8 Mini Wide II Sigma	E++ £29
28mm F3.5 SMC Shift	E++ £349
35-70mm F3.5-4.5 SMC A	As Seen £39
35-70mm F4 HMC Hoya	E+ £15
35-80mm F4-5.6 SMC A	E+ / E++ £19 - £25
40-80mm F2.8-4 SMC M	Exc / E++ £25 - £59
40mm F2.8 SMC M	E+ £89
50mm F1.4 SMC A	E++ £149
50mm F1.7 SMC A	E++ £49 - £59
50mm F1.7 SMC M	E+ / E++ £20 - £39
50mm 12 AF Rikenon Ricoh	Unused £39
50mm F2 SMC A	E++ £39
50mm F2.8 SMC A Macro	E+ £149
50mm F4 SMC M Macro	E+ / E++ £99 - £119
70-200mm F4 SMC A	E+ £49
70-200mm F4 Takumar A	E+ £39
70-210mm F4.5-5.6 Cosina	E++ £29
75-150mm F4 SMC M	As Seen £19
75-300mm F5.6 MC Vivitar	E+ £19
135mm F2.5 MC Super Travonar	E++ £15
200mm F4 SMC A	Mint- £89
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Olympus 40 150mm F4 5.6 M.Zuiko	199	120
Olympus 14 42mm R II M.Zuiko	179	119
Olympus 17mm F2.8 M.Zuiko	259	179
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Sigma 50 200mm F4 5.6 DC OS Sony / Can	299	125
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Zeiss 50mm F2.2F Nik	1,046	750
Zeiss 18mm F3.5 ZF Nik	1,140	850
Zeiss 21mm f2.8 ZF Nik	1,530	1050
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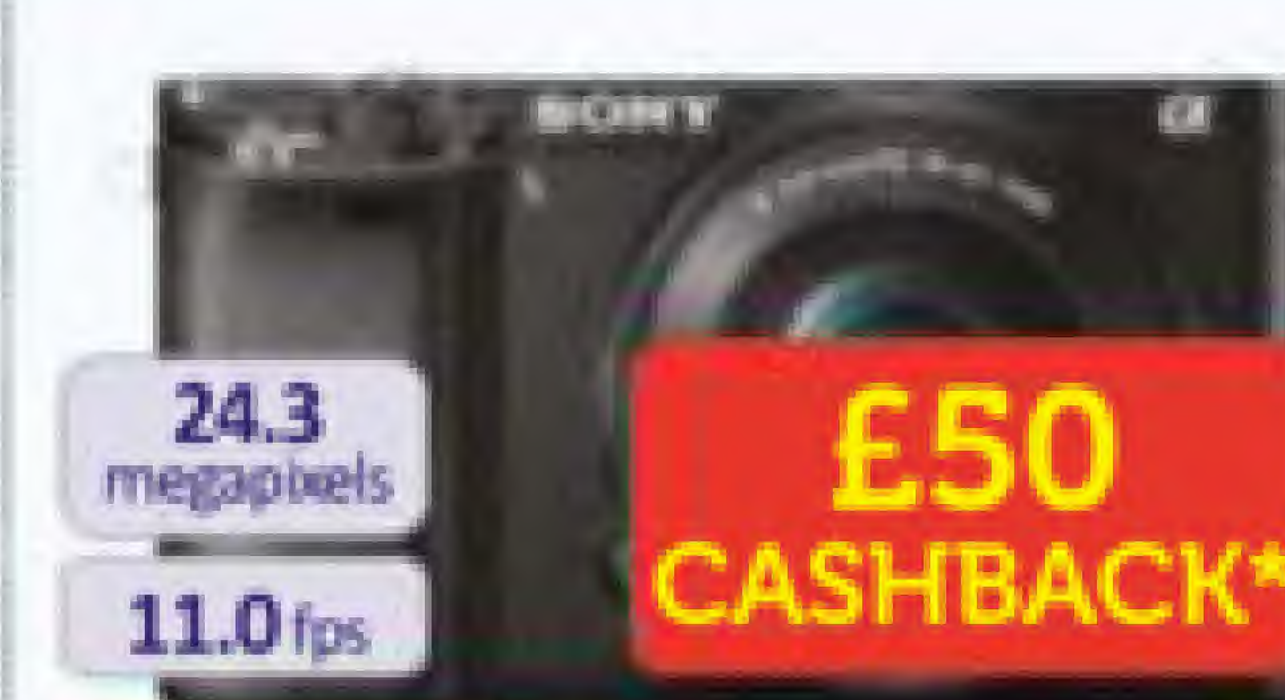
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megapixels
8.0 fps
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★★★★★
"...bought this as an upgrade to the 5D Mk 2 and have never looked back."
Dave Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★
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Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
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T0345/6/7, each	£18.99 17ml	Check Website.	
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T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245,
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T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3900/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
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T1281 Black	£7.99 5.9ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
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T1291 Black	£10.99 11.2ml	£5.49 16ml	BX305F/320FW/525WD/535WD/625FWD/630FW,
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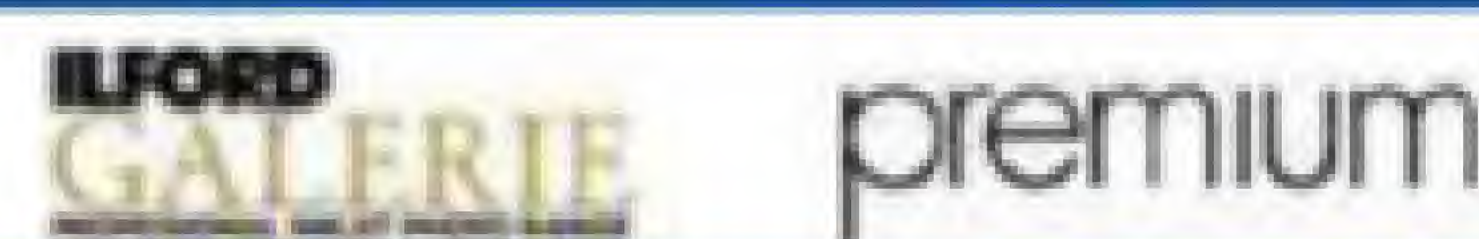
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Universal Memory Card Readers

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

EN-EL21 for Nikon £14.99

Li10B/12B for Olympus £9.99

Li40B/42B for Olympus £9.99

Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCJ13 for Panasonic £19.99

DMW-BCK7 for Panasonic £19.99

DMW-BLB13 for Panasonic £19.99

DMW-BLE9 for Panasonic £12.99

DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-Li50 for Pentax £12.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLM-1137D for Samsung £9.99

SLM-1674 for Samsung £12.99

BG-1 for Sony £19.99

BX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £84.99

For Canon 5D MkIII: £84.99

For Canon 7D: £84.99

For Canon 60D: £84.99

For Canon 550D: £84.99

For Canon 600D: £84.99

For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

AA & AAA Rechargeables

AA 1300mAh Ujoytron (4)	£4.99
AA 2050mAh GP Reayko (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Reayko (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1100mAh Ujoytron (4)	£4.99

Coin Cells & Lithiums

AA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£6.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc.	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters	Marumi DHG Slim Frame Multicoated Clear Protection Filters	Hoya HMC Slim Frame Multicoated UV Filters
46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		

KOOD Slim Frame Circular Polarising Filters	Marumi DHG Slim Frame Multicoated Circular Polarising Filters	Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99		
82mm £34.99		
86mm £39.99		

Marumi DHG Slim Frame Multicoated Circular Polarising Filters	Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters
52mm £31.99	52mm £52.99
58mm £35.99	58mm £60.99
62mm £39.99	62mm £67.99
67mm £44.99	67mm £75.99
72mm £49.99	72mm £90.99
77mm £54.99	77mm SPECIAL £79.99
82mm £69.99	82mm £120.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing ND2	£29.99
52mm Adapter Ring	£4.99	ND4	£9.99
55mm Adapter Ring	£4.99	ND8 NEW	£10.99
58mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
62mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
67mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
77mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
82mm Adapter Ring	£4.99	ND8 Hard Graduated NEW	£13.99
Standard Holder	£5.99	Light Blue Graduated	£11.99
Wide Angle Holder	£6.99	Dark Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Light Sunset Graduated	£11.99
		Dark Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x8 or x16)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Adapter Ring of your choice (49-82mm).

Six-Piece ND Filter Kit £43.99

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/OI/So	£3.99
Rear Caps Ni/Ca/Px/OI/So	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

Reversing Rings

Coupling Rings	£12.99
	£11.99

Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

Extension Tubes

	£17.99
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Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

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1.0X-3.3X	£64.99

TRIPODS

VANGUARD

Vanguard AltaPRO263AT
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm

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RRP £160 **NOW £89.99**

SBH100
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

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Load: 10.0kg

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GH100
Award-winning pistol grip head with spirit level, friction control and panoramic function.

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Load: 6.0kg

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AltaPRO263AT+GH100
RRP £310 **NOW £159.99**

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Manfrotto 055XPROB
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

SAVE £45

RRP £175 **NOW £129.99**

804RC2
Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg
Load: 4.0kg

SAVE £20

RRP £76 **NOW £55.99**

496RC2
Popular ball head with twin adjuster knobs and RC2 quick release.

Weight: 0.46kg
Load: 6.0kg

SAVE £20

RRP £76 **NOW £55.99**

055XPROB + 804RC2
RRP £251 **NOW £169.99**

055XPROB + 496RC2
RRP £251 **NOW £169.99**

MM294A4
Aluminium 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.60kg
Load: 5.0kg

SAVE £10

RRP £45 **NOW £34.99**

MM294C4
Carbon Fibre 4-section monopod

Folded: 49cm
Height: 151cm
Weight: 0.50kg
Load: 5.0kg

SAVE £15

RRP £75 **NOW £59.99**

hahnel

Triad 30 Lite
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

SAVE £25

RRP £65 **NOW £39.99**

Triad 40 Lite £49.99
Including BH40 alloy ball head.

Weight: 1.58kg
Max Load: 5.0kg
Folded: 60cm
Max Height: 153cm

Triad 60 Lite
4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer Magazine

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BH30 Ball Head £19.99

BH40 Ball Head £29.99

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GH1P
Superb gimbal head, with control handle, side mounting for lens.

Weight: 0.8kg
Load: 12.0kg

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GH2
Heavy duty gimbal head, with massive load rating. Flat mounting for lens.

Weight: 1.4kg
Load: 23.0kg

SAVE £40

RRP £440 **NOW £299**

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207 £315

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Uprise 33	£81
Uprise 38	£90

UP-Rise Backpacks

Uprise 45	£75
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OP TECH USA

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Pro 3/8 Strap	£15.99
Pro Loop Strap	£15.99
Utility Sling Strap	£19.99

Full range of accessories in stock

FLASH GUNS

Nissin

Nissin Di866 MkII
A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

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Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

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£50 PX Bonus on EOS 70D Camera £799

Free Manfrotto monopod with selected Canon L series lenses

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EOS 5D Mk III	£2,299	EOS 700D + 18-135 STM	£729	70-200mm f2.8 L	£1,019	85mm f1.2	£1,549
EOS 5D III + 24-105 IS	£2,890	8-15mm f4 L Fisheye	£999	70-200mm f2.8 L IS II	£1,699	100mm Macro f2.8	£465
EOS 5D III + 24-70 f2.8 II	£3,828	10-18mm f4.5-5.6 IS	£249	70-300mm f4-5.6 IS	£389	100mm Macro f2.8 L IS	£699
FREE GRIP WITH 5D		10-22mm f3.5-4.5	£449	70-300mm f4-5.6 L IS	£1,069	300mm F4 L IS	£1,079
EOS 7D Mk II	£1,599	16-35mm f4 L IS	£999	100-400mm f4.5-5.6 L	£1,199	300mm F2.8 L IS II	£4,899
EOS 7D v2	£699	16-35mm f2.8 L	£1,199	100-400mm f4.5-5.6 L NEW	£1,999	400mm F5.6 L	£989
EOS 6D	£1,279	17-40mm f4 L	£619	200-400mm f4 L IS 1.4x	£8,749	400mm f2.8 L IS II	£7,799
EOS 6D + 24-70 f4 IS USM	£1,869	17-55mm f2.8 IS	£619	24mm f2.8 IS	£469	500mm f4 L IS II	£7,049
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EOS 70D + 18-135 STM	£1,070	24-105mm f4 IS	£799	35mm f1.4	£1,099	2x III WITH LONG PRIMES FREE	
£50 PX BONUS ON 70D - £50		18-200mm	£445	50mm f1.4	£278	1.4x or 2x Extender	£329
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D810 £300 PX BONUS	£2,399	10-24mm f3.5-4.5 DX	£639	NEW 20mm f1.8	£679	500mm f4 G ED VR	£5,899
D810 + 24-120mm f4	£3,195	14-24mm f2.8	£1,339	24mm f1.4	£1,489	600mm f4 G VR	£7,149
D810 + 24-70mm f2.8	£3,599	16-35mm f4 VR	£829	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£14,995
D810 + 14-24mm f2.8	£3,699	16-85mm f3.5-5.6 VR DX	£449	35mm f1.8 G ED	£155	PC-E 24mm f3.5	£1,479
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D610 + 24-120mm f4	£2,109	18-300mm f3.5-5.6 VR DX	£679	58mm f1.4 G	£1,399	SB910 Speedlight	£349
D7100 Body	£759	24-70mm f2.8	£1,249	85mm f1.8 G	£379	SB700 Speedlight	£229
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D7000 Body	£579	70-200mm f2.8 VR II	£1,629	105mm f2.8 Micro VR	£629	Coolpix A Camera	£475
D7000 + 18-105mm VR	£699	70-200mm f4 VR	£999	85mm f3.5 Micro VR DX	£369	WT-5	£449

Hasselblad

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H5D-200 Multi-Shot	£32,995
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In store demo available. See Website for full list of Hasselblad lenses and accessories

ZEISS

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28mm f2	£979
35mm f2	£849
35mm f1.4	£1,449
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50mm f2 Makro	£940
85mm f1.4	£989
100mm f2 Makro	£1,449
135mm f2	£1,599

Fuji/Sony Monut	
Touit 12mm f2.8	£749
Touit 32mm f1.8	£495
Touit 50mm f2.8 Macro	£699

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Leica

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S E Body	£12,480
M P Silver/Black	£5,650
M (type 240) Silver/Black	£4,299
Demo camera in store	
M Monochrom Silver/Black	£5,975
T Body Silver/Black	£1,350
T Body + 23mm Lens	£2,700
T Body + 18 56mm Lens	£2,600
X 2	£1,349
X Vario Silver/Black	£1,499
X (type 113) Silver/Black	£1,550
X E (type 102)	£1,250
D Lux 6	£529
D Lux (type 109)	£825
V Lux (type 114)	£925
C Camera Gold/Red	£495

See Website for full list of Leica lenses and accessories

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10x25 Ultravid BR	£535
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10x25 Ultravid BL (Leather)	£578
8x32 Ultravid HD	£1,449
10x32 Ultravid HD	£1,479
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10x42 Trinovid	£1,037
8x42 Ultravid HD	£1,399
10x42 Ultravid HD	£1,649
7x42 Ultravid HD Plus	£1,600
8x42 Ultravid HD Plus	£1,650
10x42 Ultravid HD Plus	£1,700
10x50 Ultravid HD	£1,749
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X T1 + 18 135mm	£1,399
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X100T Silver/Black	£999
X Pro1 + 18mm + 27mm	£799
X E2 + 18 55mm	£819
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XF 10 24mm f4 OIS	£795
XF 18 135mm f3.5 5.6 OIS	£699
XF 50 140mm f2.8 OIS	£1,249
XF 55 200mm f3.5 4.8 OIS	£519
XF 14mm f2.8	£695
XF 23mm f1.4	£699
XF 27mm f2.8	£329
XF 35mm f1.4	£399
XF 56mm f1.2	£799
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Final Analysis

Roger Hicks considers...

'Bullet piercing an apple' (1964), by Harold Edgerton

Today, from a technical point of view, this picture is almost trivial. You can buy equipment off the shelf that would let you take it yourself, after a few attempts to synchronise the timing.

This in itself is a fascinating commonplace of photography: the way in which cutting-edge research turns into the everyday, whether it's Harold Edgerton's strobes or Steve Sasson's digital cameras. In fact, 'spark photography' dates back to 1851, when Talbot himself 'froze' a spinning wheel. Pictures of bullets in flight were captured by Mach in Prague and Salcher in Fiume in 1885-1886. Edgerton's genius was the discharge tube that forms the basis of all electronic flash today.

Take it a stage further, and it's a place-holder for all the ways that photography enables us to see things differently, whether it's Muybridge's pictures of a galloping horse in the 1870s (based on Marey's earlier 'chronophotographs') or today's all-too-familiar 'milky water' shots, where the camera transforms a waterfall or a breaking wave via a long exposure. For that matter, there's as ordinary a trick as selective focus, where we throw the background out of focus to concentrate attention on the principal subject. The psychological trick there is quite different from the way we really perceive things, with our eyes constantly scanning and refocusing. Either way, our attention is concentrated: in the one case, on what we are told to look at, and in the



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'What are we seeing? A technical trick? Something we could not see with the naked eye? An allegory for the human condition?'

other, on what interests us. Sometimes, as here, the two things may be the same. But they need not be. Photography can distract our attention as well as focus it.

The knowledge of good and evil

What makes this picture really captivating, though, is its subject matter. For no very good theological reason, the apple is commonly

identified with the fruit of the tree of the knowledge of good and evil (Genesis II:17). The bullet is a powerful symbol both of knowledge and of good and evil: in the words of the serpent, (Genesis III:5), 'For God doth know, that in the day ye eat thereof, then your eyes shall be opened: and ye shall be as gods, knowing good and evil.' Remember: one man's terrorist is another man's

freedom fighter. Even without a biblical overlay, the contrast is still stunning. Offer someone an apple: an apple for teacher, perhaps. Then offer them a bullet. As Mao Zedong said, political power grows out of the barrel of a gun.

I repeat: photography enables us to see things differently. What are we seeing here? A technical trick? Something we could not see with the naked eye? An allegory for the human condition? All of these, obviously. This is the point. Photography not only helps us to see differently. It can also help us to think differently.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by JA

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